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## 'VERSIEGELT' TRIUMPH OF OPERATIC HUMOR

Laughter and Melody Aplenty in  
Blech Opera—First American  
Performance

Unobtrusively and with little or no advance heralding the third novelty of the New York opera season, Leo Blech's one-act "Versiegelt," or "Under Seal," had its first American production at the Metropolitan Opera House last Saturday afternoon. Like its predecessors, "Lobetanz" and "Le Donne Curiose," it is a comic work. Unlike either of these its success was immediate, absolute, unequivocal. Its successive episodes were punctuated by hearty laughter and occasional applause, of which there would have been more, no doubt, did not the etiquette of German opera frown upon the practice, and at the close there was a demonstration of approval which left no doubt regarding the popular verdict. "At last, something wherewith to vary the 'double bill'!" seemed to be the general consensus of opinion after the fall of the curtain and the lobbies buzzed with favorable comments.

Without a doubt "Versiegelt" will be found to be a most profitable operatic investment, for the repertoire is badly in need of good short works. It is only a pity that it was not heard here earlier. The prospectus, of course, had promised it and its career in Germany, since its initial hearing in Hamburg a few years ago, has been an unbroken series of successes. There is every reason why this should be the case here, for all its constituent elements are powerfully in its favor. It has wit, swiftness of action, musical charm and brevity. The libretto which Richard Batka and Pordes-Milo have evolved out of a story by Raupach is a really excellent piece of work for the purposes of the comic opera composer. It is one of those rare books which can be tolerably well understood even without a knowledge of the text; the story fairly tells itself in the action. On the other hand, a mere reading of the lines—particularly in the original German—affords food for a pleasant half hour of laughter.

The period of the action is 1830 and the place a small German town. But a single setting is required—and this a simple one—representing the living room in the house of the young *Widow Gertrude*. With her the *Burgomaster, Braun*, is ardently in love and she is not altogether loath to accept his advances. Her friend and neighbor, *Frau Willmers*, is less fortunate in her relations with the suave government official. He has taken an inexplicable dislike to her and to complicate matters her son, *Bertel*, has fallen madly in love with *Else*, his only daughter. *Frau Willmers*, thanks to the high price of living, finds herself unable to pay her taxes and the *Burgomaster* seizes upon this opportune moment to make her feel the strength of his displeasure. An immensely self-satisfied, highly officious and voluble bailiff, *Lampe* by name, is deputed to confiscate her possessions, most valuable of which in her estimation is a capacious carved wooden wardrobe, a family heirloom. In great distress the unhappy woman beseeches *Gertrude* to conceal the wardrobe in her house before *Lampe* has the opportunity to take possession of it. *Gertrude* agrees, but no sooner is the huge piece of furniture installed than *Lampe* appears, sees it and departs in a rage to inform the *Burgomaster*.

*Gertrude* reflects upon the possibilities of a match with the latter and the idea strongly appeals to her. The Mayoress! Delightful thought! To play first fiddle among the women of the town, to have her name in all the newspapers, to arouse the envy of the gossips! She resolves to make



—Photograph by Matsene, Chicago.

### MAGGIE TEYTE IN "CENDRILLON"

This Charming English Soprano Has Made a Complete Conquest of American Audiences During Her First Season as a Member of the Chicago-Philadelphia Opera Company—She Is at Present on a Concert Tour

the most of her chances and very soon has an opportunity to do so, for the *Burgomaster* enters to pay her a call and again to avow his love. The widow pleads at first for *Else* and *Bertel*, but on that score he is obdurate. *Braun* asks for a kiss and she yields, finally, to his caresses. But as he folds her in his arms a knock is heard. Ashamed and unable to escape unseen, he begs her to hide him and she promptly locks him in the wardrobe. *Lampe* enters, dragging behind him *Mrs. Willmers*, and in high dudgeon places the seal of the law on the wardrobe, at the same time threatening any who dare break it with immediate imprisonment. But suddenly he hears a sound inside, pokes his umbrella through an opening and presently, in stentorian tones, proclaims that *Gertrude* has concealed a lover within. He will go, he cries, and tell the *Burgomaster* of such an outrage. After he leaves *Else* and *Bertel* enter, are apprised by *Gertrude* of *Braun's* discomfiture, and the four concoct a plan to win the *Burgomaster's* assent to the forbidden union. Left alone the lovers stand close by the wardrobe, and while *Else*, in burlesque, cries to her lover to

elope with her, *Bertel*, in mock-tragic fashion, declares he would rather die than disobey the wishes of the revered father of his beloved.

The latter now informs the pair of his presence and begs to be released. But they will oblige him only on one condition—that he consent to their marriage. He does so, and *Else* is shrewd enough to compel him to grant her in writing as dowry a large part of his possessions in real estate, cattle and money. Wildly anxious to escape his embarrassing and uncomfortable imprisonment, he subscribes to all and is released. The two now allow themselves to be locked in the wardrobe. *Gertrude* re-enters, followed by a crowd of townspeople, who have heard of their governor's plight and are prepared to make merry over it. But when the closet is opened *Else* and *Bertel* are discovered and there is general confusion. The *Burgomaster* calmly steps forward, pretends to chide *Gertrude* for her foolish actions, but condescends to relent. *Lampe* reels in, intoxicated and greatly mystified over having been unable to locate the *Burgomaster*

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## PLANS FRENCH OPERA SEASON IN NEW YORK

Rumor That Andreas Dippel Will  
Bring His Company to Century  
Theater in 1912-13

If a well defined rumor now current is to be trusted, it is likely that New York operagoers will have their share of French opera next season. Andreas Dippel's Chicago Opera Company is said to be planning a number of French performances at the Century Theater.

Mr. Dippel came to New York Monday to plan the Tuesday night performances of his company at the Metropolitan Opera House.

It is well known that dissatisfaction has been widespread in New York of late owing to the attitude of the Metropolitan towards French opera, which, in spite of the large following it has always had, has been incontinently neglected. It is understood that some of the Metropolitan boxholders are annoyed by this condition of affairs, but as long as the Metropolitan management continues to be what it is at present there seems no likelihood of a change.

The Chicago Company, on the other hand, is very strong in its French division, numbering among its personnel such artists as Mary Garden, Maggie Teyte, Maurice Renaud, Charles Dalmorès, Hector Dufranne, Armand Crabbé and several others who are without equal in the interpretation of French rôles according to the best French traditions. With these there could be no question of the excellence of such performances as Mr. Dippel could give New York.

The small size of the Century Theater auditorium would also be helpful in instituting the atmosphere of intimacy needed for certain French operas and operas-bouffe.

The Metropolitan directors are said to be favoring the project very strongly. Among the works that would probably be given are "Faust," "Carmen," "Manon," "Cendrillon," "Thais," "Le Jongleur," "Pelléas et Mélisande," "Ariane et Barbe-Bleue" and several others.

Mary Garden will sing the title rôle in "Carmen" at the opening production of the Philadelphia-Chicago Opera Company's New York season of six performances on February 13. Charles Dalmorès will have the part of *Don José*, Maurice Renaud will be the *Escamillo* and Alice Zeppilli will sing *Micaela*. Campanini will conduct.

Performances will be given by the Philadelphia-Chicago company in St. Paul, St. Louis, Cincinnati, Cleveland and Pittsburgh, following the close of the regular Chicago season of ten weeks, on January 27.

### "CARUSO SCREAMS"—BONCI

Great Difference Between Art and Bluff  
in Song, Says Tenor in St. Louis

Alessandro Bonci, the eminent lyric tenor, arrived in St. Louis January 23 for an appearance in recital there the following day. According to a despatch from that city to the New York Times the fact that he was minus his moustache caused many persons to remark that he resembled Enrico Caruso. Signor Bonci denied that this resemblance had caused him to change his appearance. He said there was a difference between himself and Caruso.

"There 'e's as great difference as between one who sings and one who screams. He screams and I sing. I do not seek to thrill my audience by bluff and gesture.

"Many do not appreciate the difference between art and bluff. By art I mean the cultivation of a voice so that it is perfect, not so the voice is merely beautiful. Beauty of voice comes naturally, and many persons, especially women, have beautiful voices. But they are not artistically and carefully trained."



## 'VERSIEGELT' TRIUMPH OF OPERATIC HUMOR

[Continued from page 1]

in any part of the town. The laughing burghers thrust him into the wardrobe, which the *Burgomaster* now orders restored to its owner, and carry him away in it. And as all leave the house *Gertrude* promises her hand to her wooer.

### Essentially German Humor

Undoubtedly in point of sheer fun this is far ahead of "Le Donne Curiose." Yet comparisons in the case of these two operas must necessarily be ill advised, since the fun of "Versiegelt" is quintessentially German. There is nothing subtle, polished, or volatile about it. It is boisterous, straightforward, wholesome, direct—perhaps even somewhat ponderous at times. Its comic devices are all well worn, theatrically. But in one thing especially lies its superiority over the Wolf-Ferrari opera—it stops before its humor has a chance to thin out or to pall. The librettists have shown remarkably good theatrical instinct in not dwelling too long on any scene. At the same time the little play is excellently put together, the comic and the sentimental elements are intermingled in effective proportions and well contrasted, and the characters have each their little share of personality. There are some sparkling lines in the text and the long speech of the excitable *Lampe*, wherein he catalogues his eminent qualifications, is in its way a little masterpiece of wit.

Though Leo Blech has won no end of commendation as a capable *kapellmeister* his score is by no means an instance of "kapellmeistermusik." On the other hand it can scarcely be described as profoundly inspired, nor does it win the hearer by any marked traits of novelty or originality. Yet it is a full-blooded piece of composition. Its characteristic harmonic and orchestral idiom is that of Wagner; but Wagner by way of Humperdinck, for Blech was an ardent disciple of the latter and the echoes of "Meistersinger" which pervade this music are wafted to us gently through a thin envelope of "Hänsel und Gretel" atmosphere. Here and there floats a soupçon or two of Viennese operetta. Of the influence of the more modern school there is not a trace. The music is utterly guiltless of Straussian color combinations and latter-day schemes of dissonance and modulation. Yet it is fashioned with admirable constructive musicianship, replete with felicitous orchestral effects—though



—Photo by White

A Scene from Leo Blech's "Versiegelt"—From Left to Right: Otto Goritz as "Lampe," Mme. Gadski as "Gertrude" and Mme. Mattfeld as "Frau Willmers"

scored with continence—and of polyphonic weave. Blech has the gift of musical humor, which in this case admirably seconds the fun of the libretto. But it is very different from the Wolf-Ferrari style of treatment. There is much good-natured orchestral bluster, explosive brass effects, staccato woodwind chatter and croakings of stopped trumpets and horns. The composer is not inclined to paint the funny little incidents of the story in miniature, but achieves his effects by broad strokes.

Yet there is a vein of Teutonic tenderness in it all, as may be felt in the sentimental love episodes.

### Melody in Abundance

There is still to be answered the all-important question: Has the opera melody? Yes, and an abundance of it, even if not of particularly original quality. Most of it is consigned to the orchestra, though the doings of the voices are always interesting. The vocal parts are in general constructed on the Wagnerian basis of recitative merging into broader arioso as occasion requires. There is some attempt to employ representative themes, but while about four or five of these are recognizable the process is not carried out in complex detail. The melodies in this score are not long-breathed, as a rule, though there are a few such. Very graceful and charming is the six-four movement, beginning with *Bertel's* "Dich nur Dich liebe ich," which resolves itself into a delightful duet for the lovers. It reappears with most poetic effect in muted strings near the close of the opera. There are two very ingenious though un-Wagnerian, "chattering quartets." The entrance song of *Lampe* is a most clever piece of "patter song." There is a graceful love duo for the *Burgomaster* and *Gertrude* and the choruses of citizens, with their frank, operetta-like melodies, are refreshing and delightful. Nor is it permissible to omit mention of the rollicking waltz, which is destined to captivate audiences. There is no overture. The folk influence is not infrequently evident in this opera.

The scenic demands of this opera are not very exacting, but they were well complied with. It was a charmingly homelike room that was shown with old-fashioned furniture, a typical German porcelain stove in a corner and a pretty little alcove with a bay window, through which the sunlight streams. Additional "atmosphere" was supplied by a real "live" canary which hopped about in a gilded cage and sang to its heart's content regardless of orchestra or singers.

### Goritz Star of Cast

The singers seemed to enjoy the humor of the piece quite as much as the audience. Excellent as was the work of every member of the cast first honors must unquestionably go to Mr. Goritz, who, as *Lampe*, added an unforgettable picture to his gallery of comic portraiture. One might have thought the rôle had been written expressly for him. From the moment of his entrance he kept the audience in a continual state of laughter. In the breadth and unctuousness of its humor this part should rank close to his *Beckmesser*. Irresistible was his singing of his opening song and as he tried to unearth the mystery of the person concealed in the ward-

robe the house fairly rocked with mirth. Even if the opera were not one-half so good, it would be worth seeing for Mr. Goritz's sake. There is no funnier man on the stage today. As the *Burgomaster* Herman Weil did the best piece of work he has done here thus far and his love song was beautifully sung. Mr. Jadlowker was the youthful suitor, *Bertel*. He, too, left little to be desired. His singing is now vastly better than it used to be. Mr. Hinshaw sang the few lines of the *Watchman*—who is a first cousin musically and poetically to the one in "Meistersinger"—with fine effect and Mr. Ruysdael made the most of his small rôle.

Mme. Gadski as *Gertrude* made a quaint and amusing picture with her curls and her crinoline costume, adorned with liberal flourishes. Her voice was at its best—though the part cannot be said to afford the best imaginable opportunities for sustained singing—and she enacted her love scene with the *Burgomaster* with much archness and throughout the rest of the opera with winsome charm. Marie Mattfeld was *Frau Willmers*. As usual this admirable artist was able to make a part of secondary importance highly significant. Her costume, with its lengthy pantalettes showing beneath the skirt, was picturesque. Bella Alten as the soubrettish and coquettish "giggling girl," *Else*, was as captivating as could well have been desired, looked like a typical "made in Germany" doll, acted with irresistible vivacity and sang like a lark.

The chorus, splendidly trained, sang its sprightly numbers rousing and with great precision, and acted with fire and animation that were leagues removed from the old-fashioned, wooden style of chorus work. The orchestra played with great smoothness under Mr. Hertz, who read the score with the same evident affection and care that he bestows on everything he conducts. Leo Blech is his brother-in-law and that he took considerable pride in this work of his relative was evident in the manner the score glowed at his hands.

HERBERT F. PEYSER.

### Comments of other critics:

The laughs could only come quicker if you understood the words. But you didn't have to. The rapid action spoke for itself.—W. B. Chase in *Evening Sun*.

Evidently Mr. Gatti-Casazza made no mistake in accepting "Versiegelt" for performance. The audience recalled the singers a number of times, and also Mr. Hertz; but more significant evidence of approval lay in the frequent laughter over the antics on the stage. "Versiegelt" will prove useful in making up double bills.—H. T. Finck, in *The Evening Post*.

The little piece would be less than nothing without Blech's music, which is singularly successful of its type, and lends a certain amount of distinction to what would otherwise be hopeless banality. This music is written with remarkable dexterity, with a light touch, with real skill, and at times originality in the treatment of the orchestra, if not in the texture of its ideas.—Richard Aldrich, in *The Times*.



—Photo by White

The Patter Quartet in "Versiegelt"—Left to Right: Mme. Gadski ("Gertrude"), Bella Alten ("Else"), Mme. Mattfeld ("Frau Willmers") and Hermann Jadlowker ("Bertel")



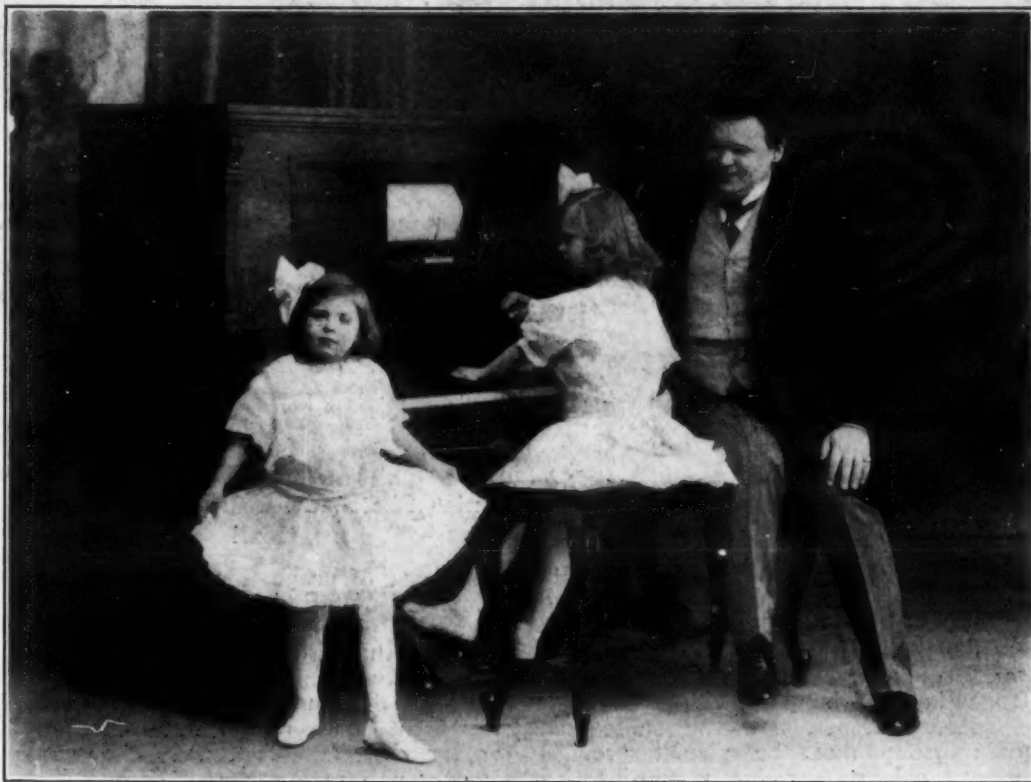
## WHEN PUBLIC AND PRESS ARE FORGOTTEN: OPERA STARS IN THEIR HOMES

**Metropolitan Singers Who Need No Race Suicide Admonitions and Whose Family Life Is Much Like That of Other New Yorkers—Children of Foreign Artists Quick in Learning American Ways**

"We all are men like you  
For gladness or sorrow."

SO sings *Tonio* in the prologue to "Pagliacci." But the American public knows little of the domestic side of the opera singers' lives and gets its impressions mainly from the lurid way in which they are exploited professionally by the daily press. As a matter of fact, the singers at the Metropolitan Opera House have much the same kind of private life as the average business man.

With the long season at the Metropolitan even the foreign singers become Americans for half the year. It is the rule that the artists must live within two hours of the opera house in order that they may be reached when it is necessary for them to sing in an emergency. This precludes the



Otto Goritz and His Daughters, Eva and Senta, Who Have a Decided Penchant for Dancing

weeks old, who was named for a Puritan ancestor of Mme. Homer.

After the opera season is over Mme. Homer goes with her flock to some quiet American Summer resort, up in New England or in the Adirondacks, where the vacation is spent in the open air as much as possible.

### Riccardo Martin's Little Daughter

Riccardo Martin has a little daughter, Elfrida, who is like her father not only in looks but in love of music. Her favorite opera, strangely enough, is "Parsifal." She asked her father to request Mr. Gatti-Casazza to give her a box for a recent presentation of "Parsifal." And the young enthusiast insisted upon her mother's taking her early to the opera house so that she might not miss even the overture. Elfrida wrote a letter of thanks to Mr. Gatti in Italian, for she is familiar with that language, as well as French and German. She has an Italian governess and also instructors in the other languages, which she picked up while traveling in Europe with her parents. In Europe Elfrida is called "the little Botticelli girl" on account of her likeness to that master's paintings.

In Lillian Rappold the music world may have another American prima donna to take

turing firm, and the Tauschers have a house in the residential district on the West Side, like any well-to-do American family.

Mme. Gadske's daughter, Lotte Tauscher, like most children of foreign parents, is entirely American in her speech, bringing home the latest bits of up-to-date slang to astonish her father and mother. Miss Tauscher is also blessed with a good voice, but having seen some of the unpleasant side of an artist's career she has decided to sing only for the pleasure of her family and friends.

Mme. Gadske and her daughter are inseparable companions, and the latter is al-



Pasquale Amato and His Family at Their Summer Home in Casenatico, Italy

ways in the dressing room at the Metropolitan on the nights when her mother is singing. In the Summers the Tauschers go traveling by motor all over Europe.

### The Goritz Youngsters

Otto Goritz is another German singer whose children have become little Yankees. Mr. Goritz and his family are apartment dwellers, and the living room piano is a favorite spot with the children, Senta and Eva. Both of these youngsters are bubbling over with life, which finds its outlet in dancing. Though entirely self-taught, they can imitate with fidelity the steps of the ballets which they have seen at the Metropolitan.

Very musical are these children, not only with the piano, but as singers. It is amusing to hear the younger one, Eva, with her childish treble, trying to help her father sing a difficult aria.

In addition to their study of French, the children go out every afternoon with an American governess, and then their conversation is entirely in English. In this way Mr. Goritz gives to his children a proficiency in speaking English which they could not hope to attain otherwise.

### Amato's Boys Likely to Become Americans

Although Pasquale Amato has been singing in America for several years, he has not yet brought his two sons, Spartaco and Mario, to this country. They are in school at Ouchy in Switzerland, where Sembrich

**Louise Homer's Five Children Take Prize for Numbers—Riccardo Martin's Little Girl Already Opera Lover—Mme. Rappold's Musical Daughter—The Gadske and Goritzes—Amato's Family in Switzerland**

and Paderewski have their villas. In this school there are several American boys, including a son of the late Grover Cleveland, and through these lads the young Amatos are learning to speak English, along with their European accomplishments. Thus Mr. Amato will bring them to America with an advantage over most children of foreign birth.

Of the two boys, Spartaco is probably destined for a literary career, while Mario is intensely musical. A few years ago the lad sang in South America for Mme. Tetrazzini, who has never forgotten him.

Mr. Amato has a villa at Casenatico in Italy, where he spends his Summers. There is nothing he likes better than romping in the water with his wife and his two athletic sons. The story now is that the great baritone intends to become an American citizen in a year or two, and, if he does,



Louise Homer and the Famous Homer Twins

New York will probably see much of these boys and their charming mother.

### MME. ALDA IN CHICAGO

**Prima Donna Rests After a Busy Concert Tour**

CHICAGO, Jan. 22.—Frances Alda (Mme. Gatti-Casazza), the beautiful wife of the impresario of the Metropolitan Opera House, is spending several days in Chicago, resting after a rather strenuous concert trip in the great Northwest, which included appearances last week with the St. Paul Symphony Orchestra and the Minneapolis Symphony Orchestra in their home cities, together with recitals under distinguished auspices in Duluth, Rock Island and ten other prominent points.

Mrs. Alda expressed herself as greatly pleased over the interest and approval of the public. She attended the representation of Wolf-Ferrari's oratorio, "The New Life," Sunday afternoon, expressing her admiration for the composer, and the Chicago choral and orchestral contingent, as well as the several artists engaged in the work. She was particularly interested in Mrs. Saltzman-Stevens, the soprano from Bloomington, Ill. Mme. Alda returns to the East the middle of the week, but will be West probably on a Spring tour of recitals. C. E. N.

### Metropolitan Opera at Popular Prices.

New York is to have a number of operatic performances at popular prices. Giulio Gatti-Casazza, general manager of the Metropolitan, has announced a season of eight Saturday night performances to begin on February 24 and continue until April 13. While these performances will be at popular prices it is intended to make them the same in quality as the regular subscription night productions. It will be possible to subscribe for the entire series in any part of the house.

Mark Hambourg has returned to London after a trans-Canadian concert tour.



—Photo (C) Mishkin

Above—Mme. Gadske and Her Daughter, Lotte Tauscher. Below—Mme. Rappold and (Inset) Her Daughter, Lillian Rappold

possibility of their living in the country, and for the time being they are New Yorkers. Some of the artists have their own town houses, while the remainder participate in apartment life as it is lived in Manhattan.

Nothing could be more normal than the family life of the American prima donna, Louise Homer, and her husband, Sidney Homer, who has distinction in his own right as a successful composer. The Homer ménage is really old-fashioned in that Mme. Homer now has five children—more than any other singer at the Metropolitan, since Mme. Schumann-Heink left it for the concert stage.

In the first place there is a second Louise Homer, who is studying at Miss Hillard's school in Westover, Conn. With such musical parents she could hardly help being musically inclined. But the young Miss Homer has chosen the study of the piano rather than the voice, and is already an accomplished pianist. Next comes Sidney Homer, Jr., who is at school at Riverdale, in the upper part of New York City. In addition to getting the country air the boy is near enough to the family domicile so that Mme. Homer can have him at home for every week-end. Then there are "the Homer twins," winning little four-year-olds, named Katharine Hunn and Anne Marie. The list is completed with Hester Makepeace Homer, a young lady not many



—Photo (C) Mishkin

Riccardo Martin and Elfrida, His Daughter

the place of her mother, Mme. Marie Rappold, when she shall have retired from a singer's career. Miss Rappold is spending this year entirely in the study of music, both voice production and general musical culture. When Mme. Rappold sings in Europe in the Summer she takes her daughter with her, and in this way the young singer is absorbing the artistic atmosphere of Europe as a complement to her musical training at home.

Johanna Gadske has become such a fixture at the Metropolitan that she and her husband, Herr Hans Tauscher, are almost Americans. Herr Tauscher is the American representative of a German manufac-



## MR. BACHAUS AGAIN HEARD IN RECITAL

Second New York Program Reveals  
New Qualities of German  
Pianist

With the premiere of "Versiegelt" as a counter attraction, the large audience that greeted Wilhelm Bachaus, the German pianist, at his second New York recital, Saturday afternoon, in Carnegie Hall, gave ample evidence of the strong hold he has acquired upon music-lovers during his short stay in America. Carnegie Hall was well filled and there was an enthusiasm which at times took upon itself the quality of an ovation. The program follows:

Italian Concerto, Bach; Sonata, Op. 57, in F Minor, Beethoven; Carnival, Op. 9, Schumann; Ballade, Op. 23, G. Minor; Etudes—Op. 10, No. 1, C Major, No. 2, A Minor (Chromatic), No. 3, E. Major, Op. 25, No. 5, E. Minor, No. 6, G sharp Minor (Thirds), No. 7, C sharp Minor, No. 8, D flat (Sixths), No. 9, G flat (Octaves), Op. 10, No. 5, G flat (Black Keys), c. Polonaise, Op. 53, A flat, Chopin.

Mr. Bachaus's worthy attainments as a



Wilhelm Bachaus, the Eminent German Pianist, Sketched for "Musical America" at His Second New York Recital in Carnegie Hall

Beethoven player were again prominently revealed in the reading of the sonata, and his performance of the Bach Concerto was one to delight the admirers of that composer.

It was in the Schumann "Carnival," with its eighteen scenes, and the subsequent Chopin group that the pianist aroused greatest applause for his virtuosity, his



fine sense of proportion and his admirable command of technical resources. The former was played with the marked variety of color that it demands and with gratifying clarity of melodic enunciation. Mr. Bachaus does not treat Chopin from the viewpoint of the miniaturist—his ideas are rather virile and Teutonic, although there is ever present a sense of deep poetic in-

sight. The ballade and the polonaise especially were done with noteworthy dramatic contrast and brilliance. Those who, like the present writer, were so unfortunate as to be seated on the extreme right, near the stage and under the overhang, were frequently annoyed by the blurred effects which the acoustic properties of this part of the auditorium always produce.

## NEW REVELATION OF BAUER'S ARTISTRY

Master Tone-Painter as Mozart  
Interpreter—His Second New  
York Recital

Harold Bauer gave his second New York piano recital in Carnegie Hall on Wednesday afternoon, January 17, performing the following program:

Brahms, Waltzes, op. 39; Mozart, Sonata in F major; César Franck, Prelude, Aria and Finale; Schumann, Kinderscenen, Toccata; Chopin, Scherzo in C sharp minor.

To those of his listeners who previously knew Mr. Bauer only as a Titan of the piano his playing of the Mozart Sonata and the Schumann "Kinderscenen" must have proved a revelation. In the case of one who is an ardent interpreter of the bigger pianoforte compositions it might be expected that the Mozart Sonata would be played more as a concession to the exigencies of program-making rather than because of the artist's love for and understanding of that master, but, in this instance, such a conclusion would have been erroneous. Mr. Bauer played the Mozart number *con amore* and with a continence, and yet emotional freedom, which made it a noteworthy rendition in a season already remarkable for its good piano playing. The phrasing was beautifully done, the tonal values well preserved, the melodies sung, and, above all, there was a vitality, an inner force, which made the Mozart music very much alive.

In the Schumann "Kinderscenen" there was the same sane and well-balanced tonal color scheme. These little tone pictures become banal in the hands of the uninitiated, but under Mr. Bauer's fingers were developed into marvelously expressive pictures. They were not the dreams of a simple child, but rather those of the introspective composer who looks back on things as they should have been. This Mr. Bauer fully exposed in his performance, especially in the "Träumerei." This, as an exposition of a child's dreams, was over-wrought, but as a longing of the larger child was freighted with intensity. Never has it been played in Carnegie Hall as Mr. Bauer played it.

The Franck number is a big work and is worth hearing more frequently. It is

different and, if for no other reason, ought to commend itself to concert performers. Melodically it is beautiful and it is harmonically unhackneyed. The Brahms Waltzes, frankly tuneful and redolent of Vienna, the Schumann Toccata and the Chopin Scherzo were excellently played.

Mr. Bauer has developed to the point where he no longer has to consider technical means and where his ten fingers and the instrument have become merely vehicles for the expression of musical thoughts so that when he sits down to the piano he has before him only the task of painting the emotional picture which he has in mind. It is this which has made him one of the best liked of pianists in this country and which attracted to his recital the largest audience which has heard a piano recital in New York this season.

A. L. J.

## MISS RENNYSON STAR OF DAMROSCH CONCERT

Soprano's Numbers Feature of Annual  
Wagner Program of New York  
Symphony Orchestra

Walter Damrosch's annual Wagner concert, which generally falls at about this time of the year, was given before a fair-sized audience at the Century Theater on Friday afternoon of last week. Gertrude Rennyson, the American soprano, and J. F. Braun, tenor, were the soloists on a program which consisted of the love scene from the first act of "Die Walküre," "Siegfried's Rhine Journey," "Dich Theure Halle," "Träume" and the "Ride of the Valkyries."

Chief honors of the afternoon fell to Miss Rennyson, who was in splendid voice. She sang the music of *Sieglinde* in the "Walküre" scene with impassioned fervor and finished art. An even more brilliant feat was her vocalism in the "Tannhäuser" air. Her intonation was perfect throughout the afternoon and her high tones rang out with splendid clarity. Mr. Braun's delivery of the part of *Siegmund* in the duo was, all things considered, an acceptable performance. His voice is fairly pleasing in quality and though he is sometimes inclined to force his high tones, his technical indiscretions are not otherwise grievous.

Mr. Damrosch's Wagner readings always have their well-defined limitations, but the works on the present program received a commendably good rendering. In the "Träume" David Mannes played the

## "MUSICAL COURIER" EDITORS ARRESTED

Marc A. Blumenberg, William Geppert and Other Members of Musical  
Paper Staff Indicted by Grand Jury in Chicago, on Charges of  
Criminal Libel and Attempted Blackmail Made by Prominent  
Piano Manufacturer—Held in Bail of \$10,000 Each

On Friday of last week warrants were issued for the arrest of Marc A. Blumenberg, William Geppert and other editors and officers of The Musical Courier Company, as indictments by the Grand Jury, in Chicago, had been found against them on charges of criminal libel and attempted blackmail.

The charges were brought at the instance of the Steger & Sons Piano Mfg. Co., a large, wealthy and old established concern. Julius Steger, the president of the company, claims that a representative of the *Musical Courier Trade Extra*, which is the name of the industrial paper published by The Musical Courier Co., called upon him and showed him two articles relating to his business, one of a highly favorable character and the other of a very unfavorable character.

Mr. Steger claims that the representative demanded \$5,000.00 for the publication of the favorable article, failing the payment

of which sum the defamatory article, with many others to follow, would appear.

Mr. Steger claims that he threw the man out and that thereupon a series of grossly libelous articles appeared in the publication, which finally caused him to take the case to the district attorney and to the Grand Jury, which had found indictments.

The defendants were held in bail on ten counts, \$1,000 on each count, which meant \$10,000 bail for each.

Although a warrant for Mr. Blumenberg has been issued it could not be served, as Mr. Blumenberg for some time past has taken up his domicile in Paris.

In this connection it may be said that there are a large number of libel suits now pending against Mr. Blumenberg and The Musical Courier Co., one of them being for \$250,000, brought by the great musical house of Lyon & Healy, of Chicago. Another suit has been brought by Nathan Burkan for heavy damages. Mr. Burkan was the attorney for Victor Herbert in his suit for damages against the *Courier*, in which he recovered a verdict for \$6,000 and costs.

## MISS DE AHNA'S RECITAL

Interesting Song Program Given at the  
Institute of Musical Art

Leontine de Ahna gave a song recital on January 22 at the Institute of Musical Art, New York, which was the fifth in a series of artists' recitals to the students of the institute. With the exception of an opening song in Italian and a group of English songs, the entire program was in German. The evening of songs was worth while not only as a pleasure-giving treat, but also as an object lesson to the students in the essentials of recital singing.

Among the German *lieder* the singer scored especially in the Brahms group, in which her interpretation was marked by poetical insight and correctness of phrasing. This was especially evident in "Die Meinacht." Gunkel's "Meine Seele" was sung with deep feeling, and as a contrast the humor of Weingartner's "Schumacherlied" was depicted with graphic fidelity. The favorite among the four English songs was "Sunbeams," by Landon Ronald, which Miss de Ahna repeated as an encore at the close of the program.

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## OF BOOKS AND PHILOSOPHY AND MUSIC AS WALTER DAMROSCH VIEWS THEM

## Being an Intimate Personal Glimpse of the Man and the Artist—His "Scarlet Letter" and the Lesson of Individualism That It Taught Him—Pursuit of the Ugly in the Art of the Germans

A FINE, great, wholesome room! In this room luxury was subordinated like the technic of a great artist to an effect of simplicity, of repose, of harmonious expression. Into its Oriental rugs, neatly rectangular, its warm paintings, tidily hung, its grey-green divans, its bookshelves, orderly but inviting, its open grand piano, one felt some gentle, kindly formality held forth like a warning finger, tempering ostentation without resort to sparseness or rigidity. It was, in fact, just the sort of room in which to wait a very brief moment for Walter Damrosch. It somehow interpreted him; as any room in which, imaginably, he might work must interpret him. And this of itself was stimulative enough. In the fulfillment of the expected is always the exhilaration of surprise.

## Humanness of the Man.

Mr. Damrosch stepped forward through the folding doors.

Vitality, intensity, concentration, tempered each and all by great kindness evoked of some innate serenity—these things I had long attributed to him with no nearer an acquaintance than that defined across the lights of a concert hall. Now, in the grasp of his hand—or was it not both hands?—I felt the something far deeper than any of these which, once again, being quite unexpected, found me somehow unprepared. I felt the humanness of the man, the sympathetic force, the sensitiveness, alert as a quick film, which, all in an instant, catches the thought-wave and suffers with you, or rejoices with you, or grows restive with you.

He began by telling me how this big room had been made big "on purpose"—had been, half of it, sort of sewed on like an extra length to a skirt—"after we bought the house." "Now it is everything," he smiled. "It is workroom, study-room (observe the distinction) and playroom. I can compose an opera in it of mornings and the children can dance in it of nights."

Here was magic suggestion all in a breath: operas in the writing and to be written; children who danced.

"And, by the way," he suddenly came at me, "why don't some of you novelists try to write me my ideal libretto? Something, say, like one of those cameo stories in Maurice Hewlett's 'Little Novels of Italy!'"

## Literary Likings

"You like Hewlett, then?"

He talked on, nodding. "A vivid, finished, literary artist with just a touch of the 'Rabelaisian!' Always in his stories some lovely girl about whom swarm men, ensnared by her beauty as flies are ensnared by honey! But, after all, has the century listed any literary genius like George Meredith? 'The Egoist,' 'The Tragic Comedians,' 'Rhoda Fleming,' 'Diana,' 'Chloe'—prose poems all of them. In his novels, as in his verse, he proves himself the greatest poet of them all. And this great work didn't even earn him bread. He had to get that reading manuscripts for a publishing house at a small salary."

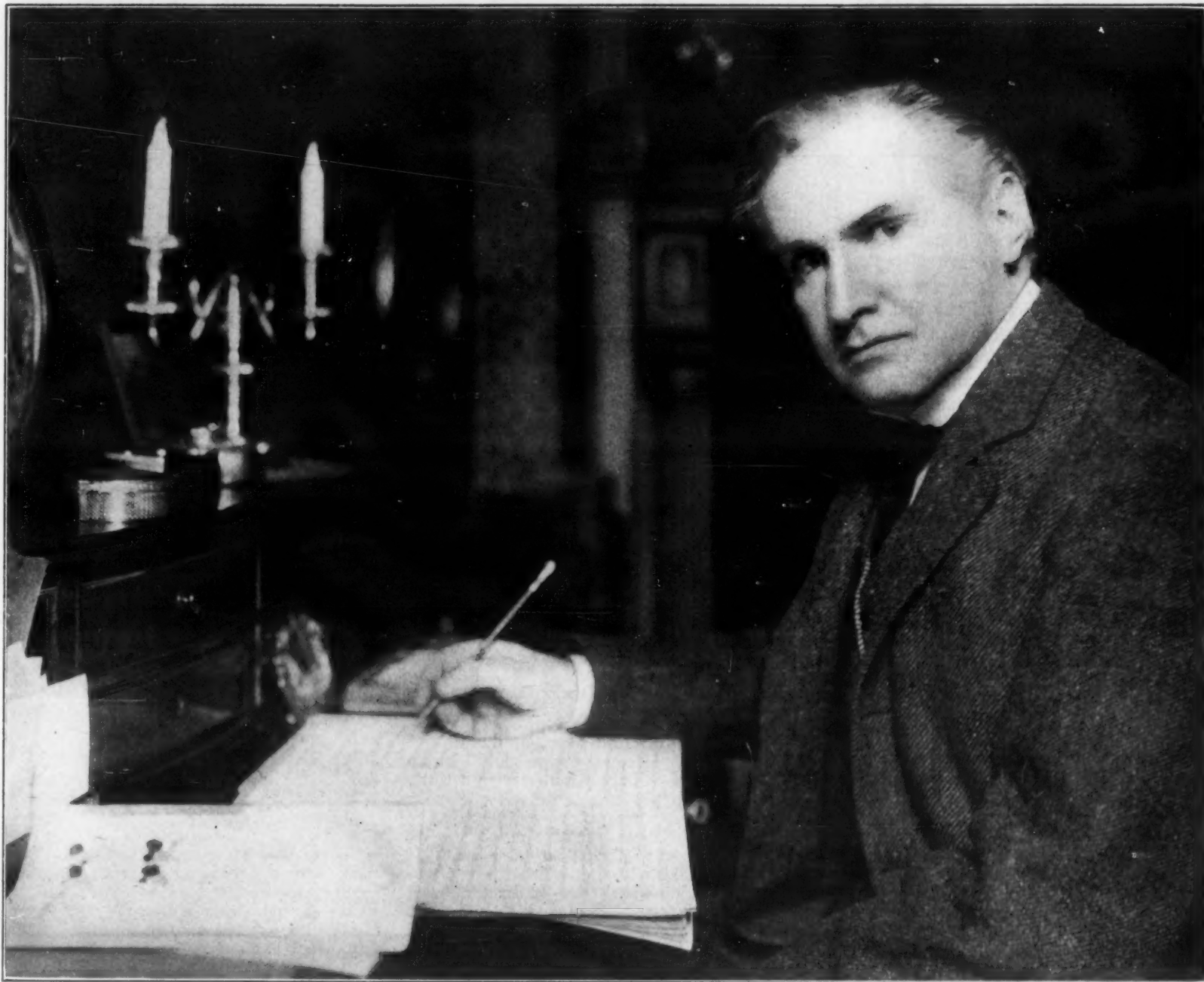
One caught oneself sighing: "It is sometimes that way."

"Odd," he broke in, "how often, even to-day, the general public will not, or cannot, support its own Immortals. Take the case of that great English writer, Joseph Conrad. When William J. Locke was in this country the other day I mentioned Conrad to him, deploring the fact that he was not better known in this country. 'Yes,' said Locke, 'and in our own country he is so little read that they've had to vote him a public pension to keep him alive. Yet he's the biggest man we have.'"

Of my own unfamiliarity with Conrad I was ashamed. I steered Mr. Damrosch back to his own creative work.

## As to "The Scarlet Letter"

"Your opera, 'The Scarlet Letter,'" I said. "Tell me about that—I was hardly



—Photographed for MUSICAL AMERICA by Joseph R. Gannon

Walter Damrosch, Composer and Conductor of the New York Symphony Society, in the Study of His Home in New York

old enough to know much about it at the time. But it was so great a theme—it must have been such an inspiration!"

He shook his head. "Great, yes, and truly American in the noblest and deepest sense, but limitlessly somber. Then, too, when I wrote it I was filled to the ends of my veins with the Wagnerian spirit. I thought to be worthy I must write my 'Scarlet Letter' as much as possible as Wagner might have written it. What was more natural? At that time Wagner flooded the nearer musical spaces and all the far horizons. The public, too, was Wagner-mad. Yet now I am convinced that no man should ever take an imitative position in creative work. Each artist must find somehow that little note which is his very own. It may be small, but whatever it is let him pipe it—with whatever individualism may be in him."

"But supposing such individualism to be morbid or bad?" I could not resist this probe.

"Ah, you're right—there is a danger there—individualism seeking the crass, the ugly, sometimes even the obscene! And that is what the bulk of German art has been doing, practically, since the Franco-Prussian war. Their painters, their poets, their novelists, their playwrights, their sculptors, their musicians—all avidly, morbidly, in some strange, frenetic pursuit of the Ugly, capitalized."

"Musicians, you say," I broke in upon him. "Do you then include Richard Strauss?"

## Strauss as Apostle of the Ugly

"I place him at the very head," came the answer, like the deliberate snap of a pistol. "Take the death of *Salomé*—an hysterical girl gloating herself into a frenzy of pseudo-exaltation over the head of an early Christian martyr—what is that but a deliberate parody of the death of *Isolde*—*Isolde*, whose love, like that of the knight *Tristan*, was so holy, so little of the flesh, so at recoil against any stain of dishonor that in their single and only meeting in the garden they merely sing of death, plan death that they may be reunited, without stain of dishonor, beyond the realms of the flesh."

For the one who listened, at least, this was new information. "But," I hesitated, "I had always thought that whole garden

scene symbolized a very carnal love. I thought—"

"That is a widely diffused, popular misconception," he replied, "due, no doubt, to the rugged, raw old legend from which the genius of Richard Wagner distilled this apotheosis of a perfectly ideal passion. But read the Wagner poem line for line. Then you will see how clear he has made everything—sensuous, but in the highest sense of the word, poetical, exalted."

For some time we lingered in this true territory of Walter Damrosch—Wagnerian drama. But presently he drifted back to contemporary German art—its unhealthfulness, its sophistication, its occasional unrestrained lewdness. "Take their literature to-day," he went on; "that literature which emanates, centripetally, from the Friederich Strasse, the Great White Way of all Germany. At their apex is Sudermann. You've read 'The Song of Songs'? Well, and was there ever anything more coldly deliberate, more heartless, more merciless in the exposition of feminine character? Don't you feel that ever and perpetually he sneers at the heroine for being victimized of herself, and of all the Fates, at every turn in her life? Can't you seem to hear a flinty, gloating laughter? It is but another guise of the spirit which animates Richard Strauss. Never is there pity. Always is there calculation: great virtuosity, stupendous equipment, enormous vitality, all focussed on cold-blooded designs, in the furtherance of morbid problems cold-bloodedly conceived. Moreover, these men have a keen, material eye to their personal—but I am saying too much."

## The New Comic Opera

He was not saying too much. He fairly dripped innumerable subjects. The confines of a weekly edition of this paper would not suffice to record all Mr. Damrosch managed to express, logically, analytically, and beyond all, healthfully, within a conversation lasting just forty minutes. Perhaps one heard less than one might wish of Mr. Damrosch himself. But one learned that his new comic opera, written last Summer, had been bought by a syndicate and is to be produced, under the composer's personal direction, in the Fall. One learned also that he took a position similar to that of his interviewer concerning Mary Garden—she was lifted from the ranks of contemporary "great singers" through the fact that she was not merely a clever, or routinized, or vocal young person, but a genius *per se*—a dramatic genius unalloyed; one of the rare ones to whom has been given Promethean fire. Finally one

learned that a completed grand opera about which Mr. Damrosch had for some reason felt a shyness lay in the darkness of his desk these many years now. Some day he might, nay, he felt he must, summon the courage to bring it forth. For each man had a right to his own expression—to the competitive laws governing such things. One learned, apropos, that he composed in Summer and worked steadily day after day four hours at a stretch following an eight o'clock breakfast. And still one lingered.

At last, however, one arose. "You grow restive, Mr. Damrosch. I can feel that, of course. Yet somehow I can't leave you without—without that touch of 'local color'—that soupçon of personalism of which you are so sparing. I almost give it up. Now tell me: you have four children—they give little dances—"

"Oh, as to that," he laughed, "there are four of them and they range in ages from eight to nineteen. But you can't make a taking picture of me. There is no rocking horse in the corner."

I was now on the outer door stoop, to which, with true hospitality and yet truer democracy, he had accompanied me. "I see," I smiled back. "You seem to be quite worthless on the 'human interest' side."

"No good whatever for your *Ladies' Home Journal* effects," he called back.

All of which was, of course, most treacherously untrue. For, laughing heartily, he bounded back up the one or two steps of his own door stoop with the agility of a boy. And that was yet another side which, until now, I had failed to get.

STANLEY OLMSTED.

## New Lehar Operetta Secured for American Production

LONDON, Jan. 22.—"Eva," Franz Lehar's latest operetta, will be taken to America for production in the near future. Marc Klaw, the theatrical manager, to-day secured the American rights to the new operetta of the composer of the "Merry Widow." "The Marriage Market," an operetta now being sung in Buda-Pesth, the scene of which is laid in California, with an American cowboy as a hero, and Tristan Bernard's operetta, "The Little Café," will also be brought to America for New York productions by Mr. Klaw.

Gossipo—He says his wife learned to sing in Paris.

Knocko—That may be. She certainly can't sing in New York.—*New York American*.

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## STIRRING WORK BY ZACH ORCHESTRA

Helena Lewyn and Adele Krueger  
Soloists in Two St. Louis  
Programs

ST. LOUIS, Jan. 20.—A well-balanced program yesterday afternoon and this evening characterized the eighth pair of symphony concerts. Beethoven's Symphony, No. 7, in A Major, opened the program and, with the exception of the first movement, which is, as all know, a bit dry, it was given a great reception. Mr. Zach and his men played the second and third movements especially well and made a mighty climax of the last movement.

The soloist, Helena Lewyn, the charming young Texas pianist, made her first bow to a St. Louis audience. Her offering was the Chopin Concerto, No. 2, in F Minor. Miss Lewyn plays with much ease and with a decidedly well-developed technic. Her playing of the first movement, which is by far the most heroic, was not exactly what one would call convincing, but perhaps experience will serve to help this fault for her rendition of the second, the "Larghetto," and of the final movement was exquisite. She has a very tender touch and clear-cut fingering, especially with the deli-



Left to Right: Director Max Zach, of the St. Louis Symphony Orchestra; Adele Krueger, Soprano Soloist, and Manager Condon, of the Orchestra

cate Chopin runs. She encored with Debussy's "Arabesque." Both audiences were well pleased with her playing. Mr. Zach closed the program with the rousing, stirring overture to "Die Meistersinger," of which he gave a most excellent reading.

The "Pop" concert last Sunday was made especially pleasing from the fact that the management had engaged Mme. Adele Krueger, soprano, of New York, as soloist.

Mr. Zach's "Oriental March" opened the program and was followed by the prelude to "Lohengrin." Mme. Krueger then gave "Elsa's Dream," from the same opera, accompanied by the orchestra. Her voice was clear and very pleasing and the audience liked her work immensely. Her second appearance was in a group of secular songs, which she sang in a charming manner. H. W. C.

## WITEK SOLOIST WITH BOSTON ORCHESTRA

Concertmaster Exhibits Absolute  
Mastery of Brahms Concerto—Elena  
Gerhardt's Second Recital

BOSTON, Jan. 20.—At the Symphony concerts of this week Anton Witek, concertmaster of the Symphony Orchestra, played Brahms's Violin Concerto in a manner to make history hereabouts, and Gustav Strube's Second Symphony was played for the second time in this city. Mr. Witek was the absolute master of his instrument and the work that he interpreted. Seldom has that work been given such clearness and such unity; seldom has it been played

with such appreciation of every detail, and such broad virile conception. Mr. Strube's symphony, heard here for the second time, showed its virtues and its defects the more clearly. Its strong point is its exquisite coloring. The most effective movement of the four is the scherzo, a very brilliant movement, highly spiced with dissonances and interesting rhythms and instrumental effects. The symphony as a whole lacks organism, continuity and development of thought. Ideas are repeated without very much real progress being made.

The audience, however, received the work with enthusiasm, and Mr. Strube came forward from his seat in the orchestra and bowed acknowledgments.

Elena Gerhardt gave her second Boston recital of the season in Jordan Hall, sing-

ing songs by Schumann, Brahms, Liszt, Wolf and Strauss. A larger audience than that at her first recital was present. In the Schumann songs Miss Gerhardt was especially herself and wholly admirable. To this group she added the "Mondnacht." It is no small thing to sing this exquisite, but oft-repeated lyric, with such wonderful beauty of tone and such atmosphere that it seems almost a new thing. Miss Gerhardt has already gained a large following in this city. Her audience grew more enthusiastic with every song. O. D.

A musicale given recently under the auspices of the Ware, Mass., Social Science Club, introduced Lucy Clark Allen, pianist; Carl Barth, cellist, and Andrew Burton Patter, baritone, of Boston, as soloists. The work of all three was enjoyable.

## LISZT REMEMBERED IN CHICAGO'S MUSIC

Arthur Friedheim and John B.  
Miller Soloists with the Thomas  
Orchestra

CHICAGO, Jan. 22.—Although the Theodore Thomas Orchestra celebrated the centenary of Franz Liszt last October with Rudolph Ganz as piano soloist a second memorial program was given this week with Arthur Friedheim at the piano and John B. Miller as the vocal soloist. The symphonic poem "Orpheus" opened the program. There are a few genuine pupils of Franz Liszt alive to-day who are truly great, and the hearing of Arthur Friedheim convinces that the mantle has not fallen upon unworthy shoulders in his case. His playing of the A Major Liszt Concerto was splendid in its authority, telling in fine coloring and decisive in melodic values. The crispness in touch, the clarity of tone and the absolute freedom from affectation made his work, together with a certain virile quality, highly appreciated.

The latter half of the program was given over to the most ambitious work of Liszt, the "Faust" symphony, a wonderful example of symphonic writing.

John B. Miller, the tenor, scored as he had formerly in the important part for the soloist and the Mendelssohn Club, under the direction of Harrison Wild, gave highly praiseworthy tonal power to the choral parts. C. E. N.

### Elena Gerhardt's Chicago Recital

CHICAGO, Jan. 22.—Elena Gerhardt made her first appearance in this city at the Studebaker Theater Sunday afternoon under the direction of F. Wight Neumann. She is a dramatic soprano with large range and many vocal colors to make her interpretations pleasing and telling. Her readings of Schubert, Schumann and Brahms generally were highly gratifying. She gave a Schubert group and songs by Franz, Strauss and Wolf. The climax of her dramatic effort was secured in Schubert's "Erlkönig." C. E. N.

## BRUCKNER'S CHAMPIONS AMONG NEW YORK CRITICS

Max Smith Became a Supporter  
of That Composer in  
His Youth

"IN me you see the only supporter of Anton Bruckner among the New York critics," said Max Smith, the music critic of the New York Press, the other day. "When the Boston Symphony Orchestra played Bruckner's Eighth and Ninth Symphonies in New York under Karl Muck, all of the critics except myself took Dr. Muck to task for introducing the Vienna composer's work to this city. But irrespective of any preferences which he himself might have, the conductor was making out a program for the benefit of the public, as in the case of his playing of Debussy."

Mr. Smith became a Brucknerite in his youth, when his father gave him a score of one of Bruckner's symphonies. And he had also breathed in the spirit of Bayreuth, which animated Bruckner in his composition.

"People tell me that Bruckner lacks form, but I so much enjoy the emotional beauty of his work that I am willing to overlook any faults of style," continued Mr. Smith. "Bruckner and Brahms were opponents, but my admiration for the former does not make me any the less an admirer of Brahms."

"In fact I am eclectic. While I never lose my respect for the classic writers, I am interested in the work of the moderns, such as Strauss and Reger. The only modern composer in whom I can find no enjoyment is Siegfried Wagner."

"In my opinion, however, some of the modern school are going too far in their striving for originality. They seem to be making a grimace as they write, like a Bernard Shaw of music. I believe that the French composers express the feelings of their nation more naturally than the Germans."

In explaining his choice of a career, Mr. Smith declared, "Most music critics drift into that line of work because as reporters



Max Smith (on the Right), Music Critic of the New York "Press," "Roughing It" in the Northwest

of general news they show a natural bent in that direction. I was not drawn into my present occupation in that way, for I set out definitely to be a music critic, after the accident of sickness had turned me away from another profession."

His was a music-loving family, but he had no hereditary claim on an artistic nature, unless he may have inherited it from a grandfather who was a sculptor.

While in school at Hartford the future critic had the advantage of association with a coterie of cultured people which included Mark Twain and Charles Dudley Warner, the novelist. Mrs. Warner used to invite the schoolboy to musicales, and he sometimes played piano duets with Twain's daughter, Clara Clemens, now Mrs. Ossip Gabrilowitch.

After two years of schooling in Hartford

Career of New York "Press"  
Music Editor—Began as a  
Law Student

young Smith joined his family in Dresden, supposedly for a year's stay. But this lengthened out to three years. During this time the American boy studied voice culture and the violin, besides keeping up his regular studies in preparation for college. Later he added the piano and the cello to his list of instruments. All this time he was hearing all the operas in Dresden, among them the first German production of "Cavalleria Rusticana." Also his family took him to the shrine of Wagner at Bayreuth.

One more year was spent in study at Hartford and then he entered Yale with the class of '08. In his freshman year Mr. Smith tried for the college glee club, but in spite of his Dresden training he ran through his few scales without impressing the sapient examining board as a future Caruso.

At Yale he studied the piano with Prof. Samuel Sanford and theory of music with Horatio Parker. But even then he had no idea that he was going to follow music as a career. His family encouraged his musical studies because they were, like himself, lovers of the art.

After his graduation from Yale Mr. Smith studied law in New York, without feeling that he was suited for that profession. But he decided to finish his course and was finally admitted to the bar. Then fate took him in hand and so arranged things that he deserted the law courts for the Metropolitan Opera House and Carnegie Hall. He was taken down with typhoid fever and when he recovered he turned his back on the law and looked around for something that he liked better.

At this period Hillary Bell was the dramatic critic of the New York Press. Incidentally he devoted some attention to musical affairs, but it was rather spasmodic. Bell reviewed the first nights at the opera, but there was at that time no music department of the Press. This looked like an opening for a young man with a knowledge of music, and Mr. Smith obtained a position on the Press staff, with the assignment to cover musical affairs.

Not long after this Mr. Bell died, and Mr. Smith became the musical editor. And as every department on a daily paper has to be created, the music department on this publication was created by Mr. Smith. Although one of the younger critics in New York, he has made a splendid record for himself and his department.

Personally Max Smith has little about him to suggest the professional musician except his pompadour style of brushing the hair, which is a recent acquisition, and a newly-acquired moustache which, he laughingly suggests, may be the one that Bonci shaved off.

In his New York studio Mr. Smith has a music library which would be a credit to a civic institution. Neatly catalogued are all sorts of compositions arranged for the piano in all its capacities and for the violin. His own music is now a pastime, but the combination of pianistic ability and quickness at reading is most useful in his work as a critic. In addition his shelves are laden with his symphonic scores and operatic works, not to speak of a vast store of literature which indicates that this musician is a man of letters as well. K. S. C.

### Zimbalist New York Philharmonic Soloist in Washington

WASHINGTON, D. C., Jan. 23.—The second concert of the New York Philharmonic Society Orchestra, with Josef Stransky as conductor, under the local direction of T. Arthur Smith, was even a greater success than its November appearance. The work of the orchestra in the Brahms Symphony, No. 1, called forth outbursts of applause. The same close musical appreciation was observed in the overture, "Leonore," No. 3, Beethoven. The other number by the orchestra was the "Tannhäuser Overture," Wagner. The soloist was the young Russian violinist, Efrem Zimbalist, also presented the Concerto in D Major by Tchaikowsky. This concerto does not give the soloist the best opportunities for his full powers and the music-lovers of Washington hope to hear Zimbalist in a recital of his own. W. H.

### W. Dalton-Baker, English Baritone, to Return for Western Tour

W. Dalton-Baker, the English baritone, will return to America on the *Laconia*, January 28, after a successful tour of his native land. While in this country he will make an extensive Western tour under the direction of M. H. Hanson.





Dear MUSICAL AMERICA:

Sylvester Rawling, the kindly and broad-minded critic of the New York *Evening World*, recently expressed his regret that there is not in New York some sort of a musical clearing house. He points out that a couple of weeks ago there was not a single concert on Monday, but on the day following there were five concerts, in addition to Professor Parker's lecture on his opera "Mona." It would seem at first glance that not alone for the sake of the critics, but for the sake of the musical public, the managers should endeavor to distribute the dates of their attractions more evenly.

Monday night and Monday afternoon are generally avoided, I believe, because it has been found that owing to the many attractions on Sunday there is a general disposition among New Yorkers to go easy on that day and seek rest. Then there is a big performance at the Opera on Monday night, with which managers of concerts and recitals do not care to clash, and as on Tuesday there is generally no opera that day is generally chosen for musical entertainments.

Then, again, many engagements are made ahead, and as managers are not disposed to let their rivals and competitors know of their plans it would seem scarcely possible to obviate the trouble to which Mr. Rawling alludes.

At the same time something could be done if there were a little more harmony among the managers, and so during the season the terrible congestion of musical entertainments on certain days might be avoided.

I see that Mr. Rawling in a review on "Le Donne Curiose" refers to the habit of society people to come late and go early, and when they are in their boxes to keep up such a chatter that, at times, it needs a strong protest of music lovers, in the parquette, to silence them.

Mr. Rawling, of course, knows that the opera with a great majority of society people is simply a function. It has for them neither artistic nor musical value. Dining, as they do, late, they cannot very well get to the opera before nine o'clock, and as nearly all of them have other social duties to perform in the way of suppers, receptions and balls they usually leave a little before eleven.

In this way the great mass of box holders have never heard either the beginning nor the end of an opera. I remember, some years ago, being implored by a young society maiden to take her to "Faust" at a matinee. She was very anxious to hear the first act, and particularly to hear the last, which she had never heard, as her fashionable mother always came late and went away before the last act.

However, these fashionable people, while they may, with their money, dress and jewels, be a considerable factor in sustaining opera and giving it fashionable distinction, mean very little in a musical sense and must not be accepted as in any way representative of the great music-loving public of New York.

In the same article Mr. Rawling refers to people who start to go before the end of the performance. This is not always noticeable.

At the first performance of "Le Donne Curiose" certainly ten per cent of the people in the parquette and other parts of the house left just before the last act, or after the curtain had gone up on the last act.

I think this was due, somewhat, to the fact that such an opera, while charming in

itself, is too intimate in the action—and I may say the same of "Versiegelt," which has just been produced—to hold the people in the rear of the house, who never get fully in touch with the performance, which depends so much upon the enunciation and on the comedy action, which are largely lost before they reach the people in the rear seats.

In many of the Wagner operas, unless the opera is very late, the audience, except the fashionable set, do maintain their seats with commendable courtesy and appreciation.

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I notice that Dr. Victor Laurent, writing from Pittsburgh, finds fault with what I said about Mme. Tetrassini. He accuses me of injustice and of being in the minority with regard to coloratura singing, and more particularly with regard to Mme. Tetrassini's rank as an artist.

I had claimed that she does not rank with the great coloratura singers of the past. I took the matter up because it is my conviction that while people will crowd to hear Mme. Tetrassini they do not represent the more cultured musical element—of that I am convinced.

I believe that Mme. Tetrassini belongs to a style which is passing. However, be that as it may, my main purpose was to enter a humble protest against Mme. Tetrassini being taken as a model by the many young singers and students who go to the opera and who might be misled by reason of her apparent success into copying her methods on the ground that they are not only artistic but sound.

With regard to Dr. Laurent's contention that Mme. Tetrassini's popularity is the best answer that can be made to what I have said, let me say that William J. Henderson, who is certainly one of the greatest authorities on singing in this country, disposes of that in a recent article in the New York *Sun*, in which he says very clearly that the voice of the people is by no means the voice of the gods in matters artistic, and he says this, too, in an article referring to Mme. Tetrassini.

I agree with Mr. Henderson absolutely when he insists that Mme. Tetrassini is a very clever woman, who has a small bundle of vocal tricks which she uses at all times to display her voice and her personality. This, I claim, in itself shows that she is not an artist in the highest sense.

However, to show Dr. Laurent that I am by no means alone in my position let me quote from a criticism recently written by Mr. Parker, the eminent critic of the Boston *Transcript*, a paper which, he no doubt knows, is of the highest standing.

Mr. Parker distinctly takes up the question as to Mme. Tetrassini's right to rank with the rest of the great coloratura singers. He says:

"Tetrassini's voice is not the voice of Melba in her prime. It lacks the rich volume, the perfect suavity, the silvery quality. She is less wise in the art of song, in which Melba has always used a glorified common sense, as it were, an instinct cultivated by experience.

"Still less has she the minute, the perfectly controlled, the reflective, discerning, imaginative artistry of Sembrich."

However, we must be tender with Mme. Tetrassini, for only recently her husband, Signor Bazelli, declared, with emphasis, that every word written against his wife did not give him heart failure, but upset his liver.

All I can say is that if Signor Bazelli reads all that is written about his wife's singing and is affected, as he claims, even with a liver of the most torpid character, he will not need any pills!

\*\*\*

A friend of mine, who combines a passion for opera with the breeding of fast horses, told me, after the performance of "Versiegelt," that, in his opinion, the work was "by Blech, out of Humperdinck, by Millöcker, out of Wagner." And then he added that he thought that Gadski was "out of place" in the opera. This led to an argument which disclosed the fact that Mme. Gadski had made such a tremendous impression in the Wagnerian rôles upon my friend that he could not bring his mind to accept her in a comedy rôle, where she appears as a flirtatious widow.

I proved to him, however, that Gadski's ability to sing and play parts absolutely different in character was the strongest possible evidence that she is an artist of the highest rank.

"For," said I, "people who can play only a certain type of rôles, who have no versatility, who protrude their own personality in everything they do, may be good performers, but they certainly are not artists."

As for Gadski I thought her inimitable in the rôle, as I did the ever-wonderful Goritz. And wasn't Bella Alten charming as the sweetheart of the young lover? And Otto Weil was good, and Jadlowker was graceful. How much he has improved this season!

Indeed, if some of the people on the dramatic stage who consider themselves comedians of the first rank would get 'round to the opera now and then and see some of the great operatic artists when they let themselves go in comedy, in "Bohème," in "Le Donne Curiose," in "Falstaff," in this new opera, "Versiegelt," they would discover that the noted singers, who are supposed to be at their best only in heavy, dramatic rôles, when they get at it in comedy can give the comedians of the dramatic stage cards and spades!

Apropos of "Versiegelt" let me say that a canary, that had been furnished to put local color into the scene, inspired by the love-making of Jadlowker and Bella Alten, burst into song.

A good many in the audience thought it was part of the opera, a kind of Richard Strauss effect. But Gadski managed to get hold of a green handkerchief and covered the bird up.

I knew that it would be reported as an item of news on the front page of the dailies. It was. So that the canary in "Versiegelt," with the busted window in "Le Donne Curiose," with the pinched tail of Farrar's poodle in the same opera, and Mary Garden's lost—or nearly lost—skirt in "Carmen" are items of grave importance in "the news of the day!"

\*\*\*

I asked, "Who are the three greatest advertisers?"

Some one promptly replied: "Roosevelt, Oscar Hammerstein and Schumann-Heink."

To which I said, "You have forgotten dear Mary Garden!"

Writing of Schumann-Heink reminds me that she has come out in a most extraordinary interview in a St. Louis paper, in which she not only cast off the East, but told the enraptured St. Louisians that the West, particularly the Southwest, is God's country and cannot be compared with any other place on earth.

Inasmuch as the dear lady has expressed the same sentiments on the Pacific Coast, especially in San Francisco, I think you will admit that just as she does not need a husband, as she says, neither does she need a press agent.

\*\*\*

There has been a strike of the "Rats" in Paris!

The "Rats," as you may know, constitute the body of the *corps de ballet* at the Paris Opera House. There is an intimate relation between them and the gentlemen of high society who are box or seat holders, whose business it is to comfort the "Rats" in between the acts, as the privileges of a subscriber include a free entree to the stage—something wholly unknown in our wicked city of New York—but so it is!

Now the "Rats" formulated their list of grievances and had the sympathy of the public with them, while the directors and the management were assailed in the press.

All would have gone well except for the fact that the "Rats" concluded to hold a meeting, and as it was given out that one of them was going to appear in all her regalia the other "Rats" concluded that they would follow suit. So they assembled at the appointed place, arriving in their own automobiles, bedecked in the finest clothes, diamonds, furs, laces!

Now, how a "Rat" on three hundred dollars a year can own an automobile, wear gorgeous clothes and be covered with diamonds and jewels may not excite wonder in Paris, but it did suggest that they had not any particular claims for sympathy, so that, as the cable tells us, public opinion has veered around to the side of the manager and the unfortunate directors.

These are not the only troubles of the opera directors in Paris. Others have arisen owing to the production of Puccini's "Tosca," where, you know, in the last act, when the hero is shot, the heroine has to leap off the battlements.

Now, Mme. Comte, the prima donna who played the title rôle, happens to be rather stout. She flatly refused to jump off the battlements, saying that never mind what arrangements for catching her in a

blanket under the stage were made she would not take the risk of hurting herself. The management insisted that she should jump. She equally insisted that she would not jump.

So a compromise was reached by having her throw herself before the guns of the soldiery who had killed her lover and who then had to shoot her to death on his body.

On the night of the performance the guns, not being breech loaders, would not go off a second time.

But the head of the "supers" who formed the shooting squad, being a man of enterprise and invention, was equal to the occasion.

He promptly ordered his army to club *Tosca* to death, with fury!

Result:

Next day Madame brought three suits against the directors. One for a damaged dress, one for her damaged reputation—the audience had howled with joy—and one for her damaged back.

\*\*\*

Personally I do not take much stock in juvenile prodigies. I think they ought to be at school or playing ball in the street. But I heard one who surprised me the other night at the Pleiades Club, which, you know, is our leading Bohemian organization, and distinguished for its readiness to give unknown talent a chance.

The name of the lad, who is a young violinist, is Oscar Wasserberger. He has remained a boy in his manner and speech. He is a little fellow who comes over from Brooklyn to his teacher, Mr. P. Mittell. He has not been spoiled. He plays simply, unaffectedly, pieces that are within his range. He does not try to get a 'cello tone out of the instrument, just as some people try to get a violin tone out of a 'cello. And I think he has a future before him.

\*\*\*

Perhaps you may say, "Does it pay to play the violin?"

According to W. D. Kalbach people who play the violin can be divided into four classes:

The virtuoso, who gets from \$100 to \$500 for a single concert.

The soloist, who gets from \$5 to \$10 for an evening's work.

The violinist who gets from \$2 to \$5 for the same services, while the fiddler plays all night for \$1.50 and buys his own supper.

\*\*\*

Harburger, our dear Sheriff, who loves music, has appointed an orchestral director for the various musicians who are now in Ludlow Street Jail in default of paying alimony to their former spouses.

What piece ought they to rehearse? I offer five dollars as a prize for the best answer to this question by

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## MAX JACOBS QUARTET

### Russian Novelty Introduced at Chamber Music Concert

The Max Jacobs Quartet, composed of Max Jacobs, first violin; Leo Hellman, second violin; Herbert Borodkin, viola, and Mark Skalmier, violoncello, gave the second concert of its third season at the Hotel Astor, New York, on January 23. An audience which filled the concert hall applauded the playing of the ensemble.

Mr. Jacobs and Mr. Skalmier, assisted by Betty Askenasy at the piano, introduced a novelty in the Trio, op. 38, by Gretchaninow. The Allegro Passionato and the Allegro Vivace are typically Russian in color, but the Lento Assai is of greater interest and was well played by the two artists.

Haydn's D Major Quartet gave the four players their best opportunity, especially in the Adagio Cantabile, while the Perpetuum Mobile was played by Mr. Jacobs with considerable facility.

In the posthumous quartet of Schubert the theme and variations of "Death and the Maiden" showed the performers at their best.

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# PUTNAM GRISWOLD

The First American Basso to Sing  
"Wotan" on Metropolitan Stage,  
Wins Splendid Results—

(THE NEW YORK SUN, Dec. 31, 1911, says)

"Putnam Griswold was new as *Wotan* and added great distinction to the splendid creation of Wagner. He sang with nobility of tone and delivered every line of the text with a clarity of enunciation and an eloquence of vocal nuance, and acted with an intelligence which made his impersonation one of grand proportions."

(THE NEW YORK MORNING TELEGRAPH, Dec. 31, 1911, says)

"Putnam Griswold was one of the newcomers in the music-drama. He sang the role of *Wotan*. His handling of declamation is admirable; it is smooth, plastic, expressive and above all musical. His bearing has dignity, and his acting was good. In all, the operatic audiences of New York have cause to felicitate themselves upon the acquisition of such an artist."

(THE NEW YORK TIMES, Dec. 31, 1911)

"Putnam Griswold appeared for the first time here as the Wanderer. It is a different sort of a voice from any that has been heard here in this music in recent years, a voice of the timbre of a high baritone of an almost lyric quality. Mr. Griswold's singing was singularly musical in its effect; his declamation, and especially his enunciation of the text, were at the same time excellent. His conception of the part has the dignity and Olympian poise that give it weight."

(THE NEW YORK EVENING WORLD, Jan. 2nd)

"Putnam Griswold, appearing for the first time as the 'Wanderer,' confirmed the impression he has made, that he is an admirable artist."

(THE NEW YORK AMERICAN, Dec. 31, 1911)

"Putnam Griswold almost reconciled us to the insufferable 'Wanderer.' He sang earnestly and informed his characterization with portentous dignity."

(THE NEW YORK EVENING POST, Jan. 2, 1912)

"Putnam Griswold's impersonation of the 'Wanderer' was on the high level of the rest of the cast."

(NEW YORK MORNING JOURNAL, Dec. 31st)

"Mr. Griswold gave a very beautiful vocal performance as the 'Wanderer.'"

(NEW YORKER REVUE, Dec. 31st)

"Mr. Griswold, as the Wanderer, was in splendid voice, and sang and acted his rôle with noble dignity."

(BROOKLYN EAGLE, Jan. 2, 1912)

"Mr. Griswold put dignity and fine tone into his interpretation of the Wanderer."

## PHILADELPHIA PAPERS

(PHILADELPHIA NORTH-AMERICAN, Jan. 17, 1912)

"There was much to commend in the eloquent new *Wotan* of the best basso of the period, Putnam Griswold."

(PHILADELPHIA BULLETIN, Jan. 17, 1912)

"Mr. Griswold's impressive appearance and splendid vocal powers as *Wotan*, his sonorous and sympathetic bass being used with telling effect, gave emphasis to his success of several weeks ago, when he made his debut at the Metropolitan as Hagen in 'Götterdämmerung.'"

(PHILADELPHIA EVENING STAR, Jan. 17, 1912)

"Putnam Griswold was the *Wotan* and his deep and sonorous basso was heard to splendid advantage in the music of the Wanderer. He stuck close to the traditions and imparted a dignity and force to the rôle which went a great way toward making the evening the satisfactory one it was. His work in the scene of the contest of wits with Mime was particularly finished, and he gave those with Erda and with Siegfried their full significance, graphically depicting the mournful plight of the Gods when the knowledge of the doom of Valhalla comes to him with the destruction of the spear by the undaunted hero who is no respecter of persons or authority."

(PHILADELPHIA PUBLIC LEDGER, Jan. 17, 1912)

"The Wanderer (*Wotan*) of Putnam Griswold stamped this gifted American singer again as one who already holds his own among the ablest vocalists who have essayed Wagnerian rôles. The part is nominally for a basso; it actually requires a baritone register superadded to the lower gamut, and it is said that no other basso since Emil Fischer has successfully accomplished what Mr. Griswold did last evening with such skill and power and easy fluency."

(PHILADELPHIA RECORD, Jan. 17, 1912)

"*Wotan*, the wanderer, was entrusted to the basso, Putnam Griswold, and he was another of the cast to win approbation and to give a most satisfying performance. His appearance was the second in this city and he too will be welcomed in future presentations here."

(PHILADELPHIA EVENING TELEGRAPH)

"The Wanderer of Mr. Griswold was full of dignity and sonority; it seemed literally a divine personage and not a mere lay figure."

(PHILADELPHIA INQUIRER, Jan. 17, 1912)

"The part of *Wotan* was sustained with befitting dignity and a really splendid sonority by Mr. Putnam Griswold."

(PHILADELPHIA PRESS, Jan. 17, 1912)

"Putnam Griswold has a fine barytone voice and made an excellent impression in the rôle of 'The Wanderer.'"

## WOLF-FERRARI AS A CHORAL CONDUCTOR

Directs a Spirited Performance of  
His Own Oratorio in  
Chicago

CHICAGO, Jan. 22.—It was the opportunity of the Apollo Musical Club to originally present Wolf-Ferrari's Oratorio, "The New Life," in this country, and it was equally felicitous that this organization should have repeated the noble work under favoring auspices and the personal direction of the composer for the approval of a vast audience Sunday afternoon at the Auditorium. The forces enlisted comprised the regular membership of the Apollo Club of three hundred voices, carefully trained in this work by Harrison M. Wild, augmented by 500 female voices, selected from the high schools, and accompanied by the Theodore Thomas Orchestra with distinguished soloists from the Chicago Grand Opera Company.

The lofty intent and the many beauties of the work that were revealed at its first performance last year had not the least dulled or diminished during intervening time, as far as the Apollo singers were concerned. The vocal tone of the 500 extra singers was fresh and fair—but their work did not compare with the more mature and finely trained voices; in fact, the tone frequently had a rather hard finish. The orchestra, enlisted to its full complement, played the rich score of Wolf-Ferrari in a way that was highly gratifying. Hans Letz, the concertmaster, provided the violin solo with much taste and fine tone and great credit was due to Edgar Nelson for his admirable piano accompaniments. Arthur Dunham added his mite to the ensemble by making the Auditorium organ respond masterfully to his touch.

Wolf-Ferrari, unlike many composers, has authority and no little inspiration in his beat. He conducted the work in a way that aroused enthusiastic support. His whole bearing is free from mannerism and sufficient in gesture.

Carolina White sang the small part of the soprano rôle extremely well and Mario Sammarco again inspired the profoundest admiration for his artistry. Not only for rich tone and finished phrasing, but for breadth of view in interpretation that marks the artistic creator. He sang the part in Italian and his music elegantly sustained all the ideal valuation with which it was invested by the composer, for the personal congratulations of the latter were most marked.

The afternoon opened with Beethoven's "Leonora" Overture No. 3, given under the direction of Frederick Stock in masterful fashion. This was followed by an aria, "Le Bruit des Chants S'éteint Dans la Forêt Immense," from Reyer's opera, "Sigurd." While the opera has almost been forgotten, this solo is invested with much charm and its revitalization by Mario Guardabassi was eminently satisfactory. This sterling young tenor has had little opportunity for appearance this season, but has made good in a fashion that had renewed emphasis on this occasion. The orchestra gave Siegfried's Death Music and Funeral March and Brünnhilde's "Immolation," the latter being superbly sung by Minnie Saltzman-Stevens, all the moving melody of this great resignation being given with a melodic beauty and an artistic appreciation really rare.

C. E. N.

Concert at the Cosmopolitan School in  
Chicago

CHICAGO, Jan. 22.—The first concert of the artist series advanced this season under the auspices of the Cosmopolitan School of Music and Dramatic Art attracted a musical audience last Friday evening at Auditorium Recital Hall. A program of unusual interest was given in excellent fashion. The leading task of the night fell to Mrs. Hanna Butler, soprano, whose singing of two groups of songs was accomplished in such smooth and artistic fashion that the audience was enthusiastic in its endorsement. In addition to possessing a high voice of fine quality, her middle tones are rich and warm and the lower ones full and mellow. Clarence Eidam furnished a fine piano accompaniment for Carl Voelcker's reading of "Das Hexenlied." Marie Schada, pianist, and Franz Esser, violinist, played Sinding's Sonata, in C Minor, all three movements being admirably differentiated.

C. E. N.

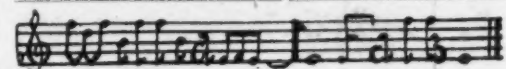
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## "MONA" AS COMPOSER HIMSELF SEES IT

Dr. Parker Gives MacDowell Club  
Insight Into Prize-Winning  
Opera

DR. HORATIO PARKER gave a talk on his opera "Mona," shortly to be produced at the Metropolitan Opera House, at the MacDowell Club in New York on the afternoon of January 16. He played a number of excerpts from the opera in illustration of his remarks. At the outset he excused his presence for such a purpose by saying that the MacDowell Club stands for the exchange of ideas between artists of various kinds. He said that he had no intention of forestalling the production itself and intimated that it was a painful process to dissect the opera, as he must on this occasion.

Dr. Parker explained that the action of "Mona" was supposed to have taken place in the southeastern part of Britain, about one hundred years after the beginning of the Christian era, and he described the various persons of the drama and said that he had characterized them by allotting to them particular tonalities. Thus the music for Gwynn is based upon the tonality of B major; for Mona, in her womanly aspect, on E flat major, and in her character of predestined leader of the people, on E minor; for the love music, on G flat major, which the composer characterized as the "legitimate offspring of the keys of B major and E flat minor," etc. This scheme was not the result of cogitation, but was remarked by the composer after his sketches had been made.

Dr. Parker considered that Wagner had perfected the *leit motiv* idea, that no one had since advanced it, and said that he had incorporated some fifty or sixty such motives in "Mona." He said that stress was not to be laid on them by the analyst, however, and that if one did not like the music without being able to distinguish them he would probably not like it at all.

The composer then took a fling at the modern French musical system, and said that the six-tone scale and augmented triad were perfectly non-committal, tonally, and that they did not stand on one foot, but with both feet in the air.

"I reject," he said, "the quasi-unitarian non-credo of the modern musical Voltaires," a remark which caused a general laugh. He claimed, however, that even in this French "musique omnitonique" tonality sneaks in, though it is not evident if the composer is able to conceal it, and he called it a sort of "family skeleton in the closet." The French are too good musicians, Dr. Parker said, to get along without it.

Dr. Parker read portions of Brian Hooker's excellent and poetic text, and related the story of the opera as he gave certain excerpts on the piano. It concerns itself with Mona, princess of Britain, predestined by Druidic prophesy to be the leader of a rebellion against Rome. She is loved by Gwynn, a bard and peacemaker and son of the Roman governor by a British captive. The action hinges on Mona's repudiation of Gwynn's love in favor of her mission of leader, and ends by her slaying of Gwynn through a misunderstanding of his true character, and her awakening to the knowledge that by an op-



Photo by Brown Bros.

Dr. Horatio Parker (on the Right) and a Friend—From a Snapshot Made in New York

posite course she might have compassed her endeavor.

From Act I the composer played the opening scene between Gwynn and Mona, music buoyant, fresh, and flowery, with touches of somber feeling; Mona's dream, which contains much of the thematic material of the opera and presents contrasting moods fluently and vividly expressed; Nial's scene with riotous pagan music in fifths and fourths, expressive of his soulless state and incapacity for love; Gwynn's description of Roman warfare, bold and very melodious battle music; the oath of rebellion, with some interesting indeterminate harmonic effects, and the dramatic confirmation of Mona in her mission. From Act II he played the opening, Nial dancing with his shadow in the sunlight, charmingly kaleidoscopic music and ingenuous in feeling; the Governor's narrative, dignified, broad and colorful; the love scene, of distinguished poetic quality.

Dr. Parker's music showed itself to be a free post-Wagnerian weave, fluent in style, exhibiting personality rather than marked individuality, and always with a sustained quality of distinction. The clubroom was crowded by an audience which applauded

liberally the music excerpts and Dr. Parker's lucid exposition.

### Dora Becker and Shubert Quartet in Newark

NEWARK, N. J., Jan. 20.—The third of the season's concerts at Elliott Street School was made highly enjoyable by the appearance of Dora Becker, violinist, and the Shubert Quartet, of New York, composed of Mildred Graham-Reardon, soprano; Florence Fiske-Stamy, contralto; Forest Robert Lamont, tenor, and George Warren Reardon baritone. Miss Becker, whose fine personality is as attractive as her artistic ability, elicited sincere appreciation by her tasteful and forceful playing. The Shubert Quartet likewise made a very favorable impression upon the large audience by its successful performance of several difficult ensemble numbers. The demands of these were met with a poise and confidence that made possible a fine balance of tone and blending of voice quality, the fruits of experience, practice and artistic sympathy. The applause was so hearty that the artists were forced to add several selections. C. H.

## BACH CONCERTO FOR TWO PIANOS REVIVED

That and Haydn Symphony Fea-  
tures of New York Philhar-  
monic Concert

The New York Philharmonic Society returned to New York after a short tour and was heard at Carnegie Hall on Thursday evening, January 18, in a program that contained a Haydn Symphony in C Minor, Bach's Concerto in C Major, for two pianos and string orchestra, with Paolo Gallico and August Fraemcke at the pianos, Mozart's overture, "Die Entführung aus dem Serail," and the "Flying Dutchman" overture, "Siegfried Idyl" and "Kaiser Marsch" of Wagner.

To be sure, music of the eighteenth century has its charms, but with the somewhat liberal share of Haydn symphonies which we have been hearing this year, the one presented seemed almost unnecessary. The Andante Cantabile, with its graceful variations, was very beautiful, but most applause followed the Trio of the Minuet in which there occurs a dainty 'cello obbligato, played with consummate art by Leo Schulz, who finally had to bow a number of times in response to the applause.

Just how well a modern audience enjoys a double-concerto of Bach it is difficult to estimate, but from the applause it seemed apparent that they took a good deal of pleasure from the Gallico and Fraemcke performance. Both played their parts satisfactorily, and the accompaniment was conducted with a good deal of classic spirit.

One more number from the music of days gone by, namely, the Mozart Overture, was given with a concert ending made by Ferruccio Busoni, the distinguished pianist. It is a curious composition, chiefly because of its extreme simplicity, its sonatina-like themes, strongly Teutonic in character, and its Turkish instrumentation, namely, the constant tinkle of triangle and sound of drum and cymbals, which we are told are in the score because of the Oriental plot of the opera to which this is the overture. The Busoni ending was quite noticeable and was hardly in the spirit of the composition.

With the second half of the program came the climax of the evening's enjoyment. Mr. Stransky has given proof of his ability as a Wagner conductor before and his readings have many admirable qualities. There was splendid rhythmic marking in the "Flying Dutchman" and he caught the subtleties of the always beautiful "Siegfried Idyl"—a work which stands as Wagner's answer to the charge of his detractors, many of whom claimed that he was unable to obtain his ends without scoring for an orchestra of large size—bringing out the climaxes of the somewhat bombastic "Kaiser Marsch" with telling effect. A. W. K.

### Mildred Potter to Be Soloist with New York Liederkrantz

Mildred Potter, who recently returned from a two weeks' tour through New England, where she met with continuous success, has been booked by Walter R. Anderson to sing with the New York Liederkrantz on March 9. This will make two important engagements for Miss Potter on that date, as she is to sing with the New York Rubinstein Club the same day.

## OLGA SAMAROFF-STOKOWSKI

IN AMERICA, 1912-1913

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## ITS FIRST "LOUISE" DELIGHTS MONTREAL

### Production of Charpentier Opera a Triumph for Director Jeannotte

MONTREAL, Jan. 22.—Charpentier's "Louise" is to a considerable extent a producer's opera, and incontrovertible success of the two performances of that work given by the Montreal Opera Company during the last week constitutes the greatest triumph that Director Jeannotte has put to his credit with any one opera.

Presented in its entirety and with a scenic apparatus which necessitated long waits between the acts, it lasted from a quarter

to eight until well after midnight; but the enthusiasm of the audience was not chilled by the delay, and recalls were emphatic and plentiful after all the later acts. Both scenery and stage business, especially the work of the minor characters, were brilliantly successful in evoking the atmosphere of the very soul of Paris, which is the essence of the work. There was a general opinion that the second scene of the second act, that in the atelier of the dress-maker, might be dispensed with, and it is not likely to be given in future revivals, but Mr. Jeannotte was determined to present the opera in full for its first Canadian hearing.

The rôle of *Louise* was brilliantly sung, and for the most part very strongly and effectively acted, by Fely Dereyne, who was lacking, however, in the extreme sim-

plicity and naïveté required in the first act. Her depiction of the development of *Louise's* passionate nature and her growing desire to live her life to its fullest extent was clever and convincing; and the few purely lyrical passages, such as the famous air, were beautifully rendered. The rôle of the artist-lover was taken by Darial, who was fully adequate in a not very impressive part; but next to Dereyne the prominent figure of the evening was the admirable Huberty in the rôle of the *Father*. M. Huberty has done nothing finer or more convincingly and appealingly dramatic in a long season of fine work than his portrait of the aged, respectability-ridden workingman whose daughter has flung to the winds all the ideas and traditions which he has held dear. In spite of being vocally worn out by a bad cold and arduous rehearsing, he dominated the stage in his every scene until the end of the opera. Courso as the *Mother* again demonstrated her dramatic intelligence and

vocal appeal. The orchestra was handled to perfection by M. Hasselmans, who has participated in Parisian performances under the composer himself and is a devoted advocate of this style of music.

The difficulties of presenting "Louise" have led to a postponement of "Le Chemineau," the sole remaining novelty of the long list promised by Mr. Jeannotte, and it will have but one performance in the regular season, which closes this week. It will be revived in the supplementary week to be given in February, which will consist largely of "command" performances in honor of Their Royal Highnesses the Duke and Duchess of Connaught.

David Devriès, the last French tenor Oscar Hammerstein introduced to New York, is singing at Nice again this season.

Evelyn Parnell, a young American soprano, has been singing with success in Venice.

## ELEANOR DE CISNEROS

An Emphatic Triumph as "Ortrud"  
with the Chicago Opera Company  
in Chicago, January 15th, 1912

Arriving Sunday evening from Australia, Mme. Eleanora de Cisneros celebrated her return to the forces of the Chicago opera by interpreting the rôle of Ortrud in last night's performance of "Lohengrin."

Though the voice betrayed some evidences of weariness, her reading of the difficult scene in the second act had to recommend it a clean-cut German diction and an abundance of dramatic interest.

The voice is rare among contraltos, because of its brilliant timbre and the exceptional ease with which the tones of the upper register are produced, and these qualities impart to the Ortrud music a color not frequently encountered, but none the less appropriate. A tendency to accentuate the technical aspects of the music and an occasional uncertainty as to the intentions of the conductor are probably to be explained on the grounds of a lack of orchestral rehearsal.

There were no other changes in the cast and the performance moved smoothly upon its appointed course.

—Glenn Dillard Gunn in Chicago Daily Tribune.

Mme. de Cisneros arrived Sunday morning from Australia and sang Ortrud last night. She had the dominant note in her conception, with the range to cope with those high notes which make such taxing demands on most contraltos. Ortrud is really a mezzo-soprano rôle, but Mme. de Cisneros has an unusual high range for so heavy a voice, and gave the upper tones with great brilliancy.

—Karlton Hackett in Chicago Evening Post.

Mme. Eleanora de Cisneros, the contralto, made her first appearance with the Chicago Grand Opera company last night, singing the rôle of Ortrud in "Lohengrin." She returns to the Company from Australia where she has been appearing in the operatic organization headed by Mme. Melba. Among other achievements she sang the part of Delilah, in "Samson and Delilah" twenty-two times while there, and the title rôle of "Carmen" nineteen times.



Mme. de Cisneros is a strikingly handsome woman, and she made by far the most stately, majestic Ortrud of any of the incumbents of the rôle this season. Her voice has a decided dramatic color, and she was very successful in lending a thrill of intensity to the music. It was a very good performance in conception and in detail. Except for her rôle, the cast was unchanged from previous performances.

—Edward C. Moore in Chicago Daily Journal.

The repetition of "Lohengrin" at the Auditorium in the evening kept the music lover busy for the rest of the day.

The performance differed in no respect from those already heard of this opera, except that Mme. Eleanora de Cisneros, the American contralto, sang the rôle of Ortrud. Fresh from a tour embracing Australia and the neighboring islands, Mme. de Cisneros returned to Chicago with enthusiasm, and her singing of this rôle was characterized by authority and with keen musical appreciation. She has the presence for this dramatic rôle and sang with power and vocal finish, her diction being particularly praiseworthy.

—Chicago Examiner.

MME. DE CISNEROS AS "DALILA" AND "CARMEN" IN SYDNEY, AUSTRALIA.

The marvellous attendance throughout the past season here, coupled with the possibility of securing the best artists during their idle time between European and American seasons should give Australians a sure hope of a repetition of the experiment so splendidly conducted by Mme. Melba and J. C. Williamson. In addition to Mme. Melba there may be fairly said to have been a second star in Mme. de Cisneros. The operas in which she made her triumphs as "Dalila" and "Carmen" have always drawn packed houses.

—Sydney Morning Herald, Oct. 21, 1911.

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## ECHOES OF MUSIC ABROAD

**Edward Elgar Shows Up the Meager Earnings of the Composer—Why Now Is the Psychological Moment for Gabilowitsch to Visit New York Again—Wonder-Children of Seven Years Ago Again Arouse Discussion in Berlin—Teresa Carreño's Son Makes Début in Opera in Italy—American Soprano the First German "Ariane"**

IF Ossip Gabilowitsch were the Oscar Hammerstein of pianists he would realize that right now is the psychological moment for him to pack his Brahms in his grip and hurry across to New York to repeat here the program he gave in Berlin at the Sing-Akademie the other evening. On that occasion he played the two Brahms concertos for pianoforte, the D Minor, op. 15, and B Flat Major, op. 83.

The filip the New York public's interest in Brahms in general and his concertos in particular has derived from Harold Bauer's playing of the D Minor Concerto and the many-handed discussion of the work it precipitated doubtless would suffice to fill Carnegie Hall for Mr. Gabilowitsch, even without the potent luster of his reputation as an artist. At his Berlin concert the Philharmonic Orchestra, under Leonid Kreutzer, a compatriot of the pianist, played with him.

EDWARD ELGAR has been pointing out to a *Daily Telegraph* interviewer the enormous misunderstanding that prevails as to the amount of money to be made by the individual composer out of his own music. He estimates that there are not many more than 100 first-rate symphony orchestras existing that have their own important musical library. If each of these purchase the full score and parts of a new symphony it will be, roughly, the maximum; on the other hand, if a novelist sells 2,000 copies of a book it is put down as a failure. Did ever a modern musician, he asked, sell 2,000 full scores? To emphasize his point that it is only from pianoforte or violin music that the composer can make a living—ballad-makers were not taken into consideration—Elgar cited examples from his own experience. When he visited Turin in November to conduct a concert he found a superb orchestra of 125, which for years had had his "Enigma" Variations in its repertory, and had played the work on tour under Toscanini as a show piece.

Now, said Sir Edward, in not one year since the Variations came into being (1899) have his fees from their performance amounted to a sum sufficient to pay the cost of the manuscript paper on which they were originally written. Yet the Variations are played hundreds of times each year in Europe and America. Out of the multitude of these performances last year Elgar gathered \$5.50 into his own exchequer. The case of "Gerontius" is almost worse, for the composer's average yearly income from its performance is about, and not more than, \$125. This is not the fault of the publishers, but of the public and the musical societies, who will play any music that is "free." Amateur actors in the country will readily pay \$5 for the right to play some farce, but not one penny piece can be extracted for the musical composer, whose work is rejected if his performing right is insisted on—if, indeed, it exists.

On other subjects, too, the foremost English composer talked with his interviewer, and with especial eloquence when he touched on the teaching of music. Richard Strauss once pointed out in a speech that caused no little stir in England at the time—some eight or nine years ago—that Elgar's technic is so entirely his (Elgar's) own precisely because it grew alongside and together with the ideas expressed by the technic. Far too much stress is laid nowadays upon technic qua technic, thinks Elgar. Of course you must teach a child to write; teach him syntax, prosody

and all the rest of it, and he may write a good business letter, but not necessarily poetry. And so with musicians—the idea, the main thing, must come first and the mode of expression grow with it. The

voice and art of Muriel Foster, who since her marriage and retirement has appeared only semi-occasionally and then in aid of charities. During her professional career she was closely identified with the Elgar oratorios.

SEVEN years after, Mischa Elman and Franz von Vecsey are giving Berliners an opportunity to continue a long-interrupted discussion as to the relative excellences of these two young violinists. It is just eight years since von Vecsey, then a lad of twelve, made a modest little début in the Oberlichtsaal of the Berlin Philharmonie, a début that made him the talk of the town inside of twenty-four hours. Appearance followed appearance and the beginning of the following season saw his vogue resumed with even more zest.

Then Elman, fifteen years old at the



GOTTFRIED GALSTON

New to American audiences next season will be Gottfried Galston, the Austrian pianist, whose first tour of this country will open in October and last until the Spring. Galston is a Leschetizky pianist and was a fellow student with Arthur Schnabel in the classes of the venerable piano pedagogue of Vienna.

fine art of the teacher is to guide the elementary power of selection of both idea and the expression of it.

Elgar says that his own "teachers" were the authors of the great books he read in order to "find out" for himself, to develop his own power of selection; and he points to the fact that he was not told in his youthful days to prefer Mozart to Gossec, but learned for himself and by himself where lay the truth, and why. Teachers, he maintains, do not leave enough to the pupils; they are too doctrinaire, and, as it were, too definite.

The work at present engrossing Sir Edward's attention is a setting for chorus, orchestra and contralto solo of the Ode with which the late Arthur O'Shaughnessy opened his little volume of poems entitled "Music and Moonlight." The most familiar stanza of the Ode is the one that runs thus:

"We are the music makers,  
And we are the dreamers of dreams,  
Wandering by lone sea-breakers,  
And sitting by desolate streams;  
World-losers and world-forsakers,  
On whom the pale moon gleams:  
Yet we are the movers and shakers,  
Of the world for ever, it seems."

It is expected that the novelty will be heard first in the course of the present year at one of the provincial festivals, probably either Birmingham or Hereford. In composing the contralto solo the composer is said to hold steadfastly in his mind the

time, suddenly loomed up on the horizon and the partisans of the two prodigies could be depended upon for a conversational impetus wherever people were gathered together in the name of music. The obvious fact that the Russian boy revealed more temperament and maturity of style was held to be due to the accident that he had lived two years longer than the little Hungarian. Now, after seven years, which have seen the evolution of both from wonder-child precocity to man's estate in their art, they are once more fellow-concert-givers in the German capital's crowded season, and the witnesses of their prodigy sensations have the satisfaction of realizing in how far their predictions were well founded.

UNMINDFUL of this yeasty young country's discovery that there need be no old people in this day and generation, the Germans remain slavishly fatalistic in their unresisting acceptance of the burden of age identified from time immemorial with advancing numbers. Almost before they are out of their twenties—especially in the case of the women—they regard themselves as having reached the afternoon of life. But to realize that they are not alone as a people in their ideas concerning their years you have only to note Arnold Bennett's frequent references to his characters of forty, or thereabouts, as "ageing." Lately a prominent musical periodical published in Berlin gloriously emancipated from the age

of chivalry devoted a long paragraph to a discussion of the momentous question of Lilli Lehmann's age for the benefit of an inquisitive little magpie of a correspondent. This is what it says:

"According to lexical assumptions the artist was born in 1848, and is therefore just 63 years old now, which is quite consistent with the celebration three years ago of her sixtieth birthday. There are, however, unprejudiced people who claim to know for a fact that the 'eternally youthful' singer has submitted her age to a marked revision downwards. According to the unshakable convictions of these well posted Thebans Frau Lehmann is to-day in her sixty-eighth year. Indeed, there is one person, small of stature but all the more close-mouthed for that, in musical circles very closely associated with the artist who recently declared that Frau Lehmann would be 70 on her next birthday. So, there you are!"

All of which brings to mind a bit of human nature touched off by Arthur Wing Pinero in the best-known of his plays, for was it not *Paula Tanqueray* who, when commenting on the unfriendliness towards her of a sister woman, made the caustic remark, "She's forty-six, and I couldn't wish her anything worse than to be forty-six!"

AMONG the season's new singers in Italy is the son of a world-renowned pianist who in the course of her career has sung in opera herself on occasion and been known even to take the bâton and conduct a performance in defiance of revolutionary disturbers in her native Venezuela. Teresa Carreño's son, Giovanni Carreño-Tagliapietra, after studying in Italy for two or three years, has just made a promising début in the name part of "The Barber of Seville," in Vignola. Originally his ambition was to become a violinist, to which end he studied in Berlin with Issay Barbas, but when his voice began to show possibilities he decided to prepare for the lyric stage, a career for which he is exceptionally well equipped as regards his trionic talent.

WHATEVER the effect of Oscar Hammerstein's Big Stick on those classes of London society whose aloofness is the explanation of the aching voids in his subscription list, the American impresario has now the solid support of the London press at his back. To what extent this may be due to the unprecedented provision made for the critics' personal comfort at his London Opera House it is quite beside the point to suggest.

In the recent production of Massenet's "Le Jongleur de Notre Dame" two Americans were conspicuous in the cast—Francis Combe rose to the opportunities the *Prior* afforded him, while Arthur Philips was the *Monk Musician*. With Vittoria Fer in the name part, created in the Covent Garden production of a few years ago by the tenor Robert Lafitte, the Maurice Renaud rôle of *Boniface* was undertaken by Georges Chadal of the flute-playing *Hans* fame. The departure from the company of Lina Cavalieri to fulfil her engagements in Russia left the *Salomé* of Massenet's conception to be shared by Eva Olshanski and Isabeau Catalan, for "Hérodiade" had proved too strong a drawing card to be shelved merely because of unavoidable changes in the personnel. In "The Tales of Hoffmann" the singing of Vittoria Fer as *Antonia* came in for more praise than that of Mme. Cavalieri as *Gulietta*.

In Charpentier's "Louise," with Aline Vallandri "of the wondrous hair" as the Montmartre heroine, Francis Combe will have his biggest opportunity of the season with the *Father*. Vilmos Beck, who, fresh from Savage's "Girl of the Golden West" touring company, made his first appearance with Hammerstein's London forces last Friday as Renaud's successor as *Rigoletto*, is now rehearsing *Don Quixote* for the approaching London premiere of the Massenet opera. Had this production been rushed ahead early in the season Renaud would have "created" the Cervantes knight for London.

IN the recent first performance in Germany of Paul Dukas's "Ariane et Barbe-

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

bleu" an American soprano undertook the most difficult task in her career to date. It was Frankfort-on-Main's Municipal Opera that experimented with a German version of Maeterlinck's "suffragette" libretto, and Marcia van Dresser, remembered here with "the beautiful" affixed to her name, was chosen to be the first German *Ariane*. Miss van Dresser is enlarging in Frankfort the repertoire she acquired during apprentice years in Dessau and Dresden.

AFTER returning to Europe from his first Metropolitan season Heinrich Hensel will undertake a series of guest appearances in Brussels, Berlin, Frankfort-on-Main, Nuremberg and Prague before going to London to be the first Wagnerian tenor of the Covent Garden season. From London his road will lie to Bayreuth, where for the second season he will sing *Parsifal* and *Loge*.

Another engagement awaiting Herr Hensel is in connection with the first performance in the German language of Wagner's "Ring" at the Budapest Court Opera. Traditional Hungarian hostility towards all things German, while it has not debarred the works of German composers, has heretofore placed a ban on the German language, with the result that all German guests appearing in Budapest in their Wagnerian roles have had to make a quick study of the Hungarian version. Italian and French have been freely tolerated, but not a word of German. The more cosmopolitan element of the public has now gained sufficient strength to justify the director in arranging an opportunity for the perfect Wagnerites to hear the Tetralogy in the original tongue. This may be due in part to the coming of Michael Balling as the new conductor-in-chief.

In the Autumn Herr Hensel goes to Hamburg, to join Felix Weingartner and Margarete Matzenauer at the Municipal

Opera there. In common with other singers that have presumed to "set the courts on" their royal patrons, as the last means of securing redress for wrongs, real or fancied, this tenor, who while at the Wiesbaden Royal Opera was compelled to make the Emperor of all the Germans defendant in a lawsuit in order to have a dispute with the Intendant straightened out, finds himself practically shut out from the other German institutions under royal or ducal control by an unwritten law of etiquette. Wiesbaden has been a particularly peppery place of late years and has numbered more victims of a too zealously officious Intendant régime than any other opera house in the land.

MOST recent of English recruits to the variety stage from the concert room is Watkin Mills, an oratorio singer who has crossed the Atlantic several times, more especially for tours in Canada. For his initial appearances at the Palace in London he chose Mendelssohn's "I'm a Roamer," the Handel war-horse, "O, Ruddier than the Cherry," and Carl Formes's arrangement of "In Sheltered Vale." The announcement is emphasized that this step does not spell a permanent desertion of the concert platform for this bass-baritone, who belongs to the Ben Davies—Frangcon Davis—Plunket Greene corps of old favorites of the British public.

NEXT month Ernst von Denhof, the impresario who introduced the "Ring" in Edinburgh in the language understandable of the people last Winter, will organize a company to sing Strauss's "Elektra" and several of the Wagner music dramas in English in Manchester, Liverpool, Leeds, Hull, Glasgow and Edinburgh. Francis MacLennan and his wife, Florence Easton, again will be two of his principals on leave of absence from the Berlin Royal Opera, and Michael Balling will go from Budapest to England to act as conductor.

J. L. H.

night the concert was played in the City College, New York.

The following program is delivered at each of the concert by the orchestra and soloists on tour of the city:

Overture, "Merry Wives of Windsor," Nicolai; "The Flower Song," from "Faust," Gounod, Mme. Borshneck; Piano Concerto in E Minor and Polonaise in A Flat, Chopin, Albert von Doenhoff; "Donna è Mobile," Verdi Signor Prati; Trio from "Faust" Gounod, Miss Ricci, Signor Prati and Signor Alessandrini; "Toreador," from "Carmen," Bizet, Signor Alessandrini; "Berceuse" Rubinstein Albert von Doenhoff; duet Barcarolle, "Tales of Hoffmann," Miss Ricci and Mme. Borshneck; Quartet from "Rigoletto," Verdi, Miss Ricci, Mme. Borshneck Signors Prati and Alessandrini and the "Tannhäuser" March, Wagner.

The orchestra's second week of concerts was begun last Monday and performances given each night and afternoon in various of the city schools and colleges.

### Dr. Carl to Introduce Organ Novelty

William C. Carl has been engaged in company with several distinguished artists for the benefit concert for the German Hospital at the Hotel Astor on January 31. Dr. Carl will play the Variations de Concert by Joseph Bonnet, the Rêve Angélique, Rubinstein, and a Scotch Impromptu by Jacques Lemmens. The latter came from the library of the late Alexander Guilmant and is new in this country. Dr. Carl recently played at the palatial home of Mr. and Mrs. Gaun Hutton, in Baltimore, and will appear in many private drawing-rooms during the Lenten season. In addition to his many engagements Dr. Carl is directing the series of Monday evening popular organ recitals in the Old First Church, played by his students from the Guilmant Organ School.

### Caruso's New Song Featured in "The Million"

The new song recently composed by Enrico Caruso entitled "Dreams of Long Ago" was introduced into the Henry W. Savage production of the farce comedy, "The Million," at the Herald Square Theater, New York, early this week. It is being sung by Paul Ker.

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# ALEXANDER HEINEMANN



**Eames and Gogorza in Louisville**

LOUISVILLE, Jan. 20.—A very smart and decidedly enthusiastic audience greeted Emma Eames, Emilio de Gogorza and Henri Gilles upon their appearance at the Schubert Theater in concert last night. Interest naturally centered in the singing of Mme. Eames and it was soon found that the former Metropolitan prima donna was singing with a clarity and beauty of tone that recalled most pleasurably her *Elsa*, her *Marguerite* and her *Juliet* of unforgettable memory. M. de Gogorza was heard in Louisville about five years ago and made a most favorable impression; but after his first number, upon this occasion, it was noted that his voice had increased materially in volume and in beauty of tone, his high notes being particularly full and vibrant. There was a fervor and fire about everything that he sang that found instant response in the audience. In Henri Gilles the vocal artists have an admirable accompanist and a piano soloist of sufficient worth to "go it alone" in the concert field.

**High Praise for Tina Lerner in Manchester, Eng.**

LONDON, Jan. 13.—Tina Lerner, the Russian pianist, played the Tchaikowsky Trio with Adolph Brodsky and Carl Fuchs in Manchester recently. The performance was looked upon as one of the most conspicuous events in Manchester in many years, and Miss Lerner's success is to be regarded as a high compliment, coming from a city in which the world's famous artists have often appeared. Adolph Brodsky, who played the violin part of the trio, was one of Tchaikowsky's most intimate friends.

Marguerite Carré, wife of Director Carré of the Opéra Comique, recently made her first appearance on the concert stage at a Colonne Concert in Paris.

**WAGE-EARNERS' CONCERT BY HADLEY ORCHESTRA****Theater Not Big Enough to Hold All the San Franciscans Eager to Hear Popular Program**

SAN FRANCISCO, Jan. 15.—The second popular concert by the new San Francisco Orchestra at the Cort Theater was the occasion for a sold out house with many persons turned away. The previous appearances of the orchestra have been on Friday afternoons, but this was the first Sunday afternoon "wage earners'" concert to which the prices of admission were as low as fifteen cents. It was a most appreciative and attentive audience that listened to Henry Hadley's fine interpretation of a well-arranged program.

The sprightly Nicolai overture, "Merry Wives of Windsor," opened the program and was followed by Grieg's "Peer Gynt" suite, Moszkowski's suite in F, selections from "Lohengrin" and Herbert's "Irish Rhapsody." Among the encores were "Song Without Words," Tchaikowsky; "To a Wild Rose," MacDowell, and "Valse Triste," Sibelius.

One of the best programs that has been presented for some time by the San Francisco Musical Club was that on Thursday morning, when Century Hall was crowded by the members who gathered for a Beethoven morning. The Sonata in F Major, for piano and horn, was played by Beatrice Clifford and Walter Hornig. "Schottische Lieder" was sung by Mrs. Ashley Faull, soprano; Chester Herold, tenor; Mrs. Robert Whitcomb, contralto, and Lowell Redfield bass. Olive Hyde was violinist; Victor DeGomez 'cellist, and Cecil Stone, pianist. The last number, Quintet in E

Flat Major, for piano oboe clarinet, horn and bassoon was given by Ada Clement, A. Bertram, J. Shanis Walter Hornig and S. Meerloo.

An interesting musical morning was given by the Pacific Musical Society on Wednesday. Piano solos by Mrs. William Henry Banks a group of Belgian songs by Mrs. Flora Howell, songs by Carl Edwin Anderson, and the Viotti Quartet, op. 22, No. 2 played by Elias Hecht flute; Rudolph Sieger violin; Conrad Fuhrer and Victor DeGomez, 'cello, made up a pleasing program. R. S.

**MECHANICAL MUSIC-WRITER****Swedish Inventor Perfects Electrical Device for Use with Keyboard Instruments**

An apparatus for automatically writing music, devised by a Swedish inventor is described by *Cosmos* (Paris), which states that he took out his earliest patents on the device, which he calls the melograph, as early as 1891. A description of the apparatus is reproduced by the *Literary Digest*:

"The machine, which is run by electricity, may be used with any keyboard musical instrument, such as the piano or the organ. When a piece of music is played in the ordinary way, the melograph records the sounds on a chemically prepared ribbon, properly treated for the inscription of the music by being covered with a substance like wax. The recorded piece may then be read like a Morse telegram and translated into ordinary musical notation. The melograph plays a double part, for it not only records but also reproduces the music with all the expression and phrasing given to it by the player. The Ericsson telephonic company in Stockholm is interested in the exploitation of the device."

**KUBELIK PLAYS BEFORE BIG OMAHA AUDIENCE****Remarkable Demonstration at His Recital—Mabelle Welpton Proves Her Worth as Contralto Soloist**

OMAHA, NEB., Jan. 19.—Jan Kubelik played before a capacity house at the Brandeis Theater last evening. Rarely has Omaha made such a demonstration as on this occasion, applause bursting forth spontaneously at opportune moments and at

inopportune. Nothing could have been more artistic than the apparently short program offered, beginning with the Tchaikowsky Concerto in D Major, progressing through works of Beethoven, Bach, Saint-Saëns, Wieniawski and Dvorak to the Campanella of Paganini. To pass judgment on the playing of Kubelik would of course, be superfluous; suffice it to say that expressions of satisfaction, wonder and admiration were heard on all sides. As accompanist, Ludwig Schwab, was most satisfactory.



Mabelle Crawford Welpton

On Tuesday evening, at the Y. W. C. A. Auditorium, the Tuesday Morning Musical Club presented Mabelle Crawford Welpton, contralto, in recital, assisted by Mme August Borglum at the piano. The program was built entirely of modern material well contrasted, with telling climaxes. The various phases of Mrs. Welpton's voice—the mellow low tones, the clear high tones, the exceptionally well balanced registers—were evidenced, as was also her versatility of style, the songs voicing a wide range of emotion and humor. Mrs. Welpton has a rare stage presence which, coupled with artistry of the highest type, makes her a prime favorite with music lovers here. Sharing the labors of the evening—and the honors—Mme. Borglum gave most artistic support in accompaniments which, in fidelity to the spirit of each composition and in technic, left nothing to be desired.

Before the music department of the Omaha Woman's Club Edith L. Wagoner, leader, Thomas J. Kelly gave a delightful talk on Thursday afternoon. Taking as his subject "Some Thoughts on Singing" he spoke in a vein of kindly ridicule of various types of "near-musicians"—the "has been," the one who is "not appreciated," the one with information to give (gratis) to the busy teacher, etc. The program which followed was in charge of Mrs. Harry Shears and consisted in piano solos by Elizabeth Borghoff and Grace Slabaugh; violin numbers by Sadie Kirchbraum and recitations with musical accompaniment by Mrs. Grant Williams, Mrs. Shears at the piano. Henry Cox acted as accompanist. E. L. W.

**Mme. Langendorff in Enjoyable East Orange Concert**

EAST ORANGE, N. J., Jan. 20.—The last of the season's series of concerts given under the direction of Russell S. Gilbert, with artists managed by Marc Lagen of New York, was held at the Woman's Club last Monday evening. From an artistic viewpoint it was the most successful of the four highly enjoyable affairs. The soloists were Mme. Frieda Langendorff, contralto, and Betsy Wyers, pianist, both of whom were received with genuine appreciation by an audience made up of the most discriminating of this city's music lovers. Mme. Langendorff's fine voice was heard to advantage in Beethoven's "The Heavens Resound," Schumann's "Dedication," MacDowell's "Thy Beaming Eyes," "The Year's at the Spring," Mrs. Beach, and the contralto aria from Saint-Saëns's "Samson et Dalila." Miss Wyers proved herself a good pianist. C. H.

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## FROM "MUSICAL AMERICA" READERS

## Influence of Indian Music From Physiological and Psychological Viewpoints

To the Editor of MUSICAL AMERICA:

Frederic Ayres, the composer, now living at Colorado Springs, put forth a most interesting theory in your columns of December 30 with regard to the influence of Indian music in relation to American creative art. To quote his exact words: "I made the suggestion that as the peculiar qualities of Indian music are partly the result of the reaction of the American climate and environment upon the Indian's esthetic sense, so, making allowance for difference of race and position in social influence, we should be similarly affected and should in certain moods express ourselves quite unconsciously in something like Indian idiom—particularly those of us who make our homes in the regions of the Great Plains or Rocky Mountains."

This question of Mr. Ayres cannot be answered from the standpoint of physiology, at least fully answered. To my mind it enters the realm of the psychological, and even beyond. Those enmeshed in materialistic thought would scoff, perhaps, at the idea brought forward by Mr. Ayres's question—even from his angle of vision—the physiological.

We cannot deny that the Slav, the Bohemian, the Scandinavian, in his creation of music, has been influenced by his environment, but an environment made up from the "substance of the past": perhaps folklore, perhaps national history, perhaps a thousand other things indigenous to the soil, but all through physical and mental inheritance. This peculiar influence, strong though it be, can no doubt be accounted for on the basis of "nationalism," a natural heritage bestowed in conjunction with European art and its evolution.

Were this, then, taken as a working hypothesis. Mr. Ayres's theory would crumble. In the first place, be it remembered, the American composer living for a brief span of years in the original habitat of the American aborigine could not physiologically absorb the thoughts, the feelings, the emotions of his red brother unless he had freely mingled with him, studied his esthetic mode, or had been extraneously influenced by his (the Indian's) inheritance of the centuries. In other words, to write in the idiom of the Indian as the Bohemian, the Slav or the Scandinavian writes in his own idiom, would require, physiologically, a similar ethnologic experience—which the American has not yet attained to. His everyday life, and surely his art-life, is as far removed from the original American's as night is removed from day. I say that this question, viewed from the physiological standpoint, is to my mind untenable for the above reasons. But this theory of Mr. Ayres need not fail when considered from the physiological plane. Now, Mr. Ayres is a living example of an unconscious "in-

fluence of Indian rhythm and melody in American composition."

He has not been a student of Indian folk-lore, neither has he ever attended any of the Indian's dances or ceremonies, so that a possible influence could not be accounted for in this way. Yet, there is to be found in the late compositions of Mr. Ayres a most puzzling and striking likeness or pattern to Indian melodic and rhythmic characteristics. And this has come about only since his taking up residence in Colorado. Mr. Ayres seemed wholly unconscious of this influence till the writer brought it to his attention. He admitted that he seemed impelled to write in this idiom and did not know why. After puzzling over it he was no doubt interested enough in the situation to write his query of December 20 to MUSICAL AMERICA. It is surely not a coincidence that Mr. Ayres and other writers fall into this musical idiom.

Dvorak candidly admitted he never heard Indian music in its native environment, nor had he even studied the subject from the standpoint of aboriginal folklore. No student is able to find a single Indian theme in the score of his "New World Symphony," and yet every student will admit that the work has a decided Indian (and of course negro) character. Parts of it sound as "Indian" as MacDowell's Indian Suite, in which are found fragments of Iroquois melodies from Dr. Theodore Baker's treatise upon aboriginal music.

Alice Fletcher tells of a conversation with Dvorak concerning this "New World Symphony," the exact details of which have escaped the writer. It is said that the composer wrote his symphony in the State of Iowa; this conversation dealt with the "influence of vibrations" and "the spirit of the Iowa soil." If the writer's memory can be trusted then Dvorak was something of a mystic. It would be quite interesting if Miss Fletcher would bring forth the complete story of this interview with the composer of the symphony. Mr. Ayres's theory might then be seen in a new light.

However, it may be that this "influence of Indian music over American composition" can be explained through the medium of vibrations, those subtle and intangible forces of nature which work in mysterious ways. It is an indisputable fact that the Indian is a very psychic individual, or at least ethnologic students have found him so. He is easily susceptible to subjective states. Now, if one enter the realm of the occult, sifting the evidence from this plane, it may be that an explanation will be forthcoming. However, to the writer's mind, Mr. Ayres's theory cannot be explained through purely physiological methods. I remain,

Sincerely yours,

CHARLES WAKEFIELD CADMAN.  
Denver, Col., Jan. 6, 1912.

## THE SPRINGFIELD SYMPHONY

Namara-Toye Soloist at Orchestra's  
First Concert of Season

SPRINGFIELD, MASS., Jan. 22.—The first concert of the season by the Springfield Symphony Orchestra, Emil K. Janser director, given last week at the Court Square Theater, was characterized by playing that was a pleasing surprise to the large audience. Beethoven's Symphony No. 8 was performed with precision and effectiveness and the other numbers, which included the "L'Arlésienne" Suite by Bizet, a selection from Leoncavallo's "Pagliacci" and Massenet's overture to "Phédre," reflected nothing but credit upon Mr. Janser and his men.

Namara-Toye, soprano, was the soloist of the evening and pleased her audience greatly. She sang the "Waltz Song" from "Roméo et Juliette," by Gounod; Natalie Townsend's "The Thought of You," Mozart's "Voi che sapete," "Der Traum," by Rubinstein, and the Gavotte from Massenet's "Manon." Added to these programmed numbers the charming singer delivered several encores.

The fiftieth anniversary of the death of Heinrich Marschner, composer of romantic operas, was celebrated at the Hanover Court Opera with a revival of his "The Vampire."

Maria Labia was a recent guest Marta in d'Albert's "Tiefland," in Leipsic.

## MOVES HEARERS TO TEARS

De Pachmann's Soulful Playing Stirs  
Emotion in Portland (Ore.) Audience

PORTLAND, ORE., Jan. 15.—A rare treat was given the large audience which greeted Vladimir de Pachmann recently in a program that was decidedly unusual. Even the Chopin numbers, in which de Pachmann is unexcelled, were not the ones generally heard at recitals. The "Rondo Brillante," Weber-Henselt, showed the wonderful skill of this jovial little man, while the soul which he exhibited in the more serious numbers fairly moved the audience to tears.

There were ten recalls, and four encores were responded to by the great pianist. A new musical venture was launched by Philip Pelz and his orchestra of thirty local musicians recently when the orchestra gave the first of a series of Sunday Popular Concerts. The program included the "Mignon" Overture; "Ave Maria," Gounod; "Wonnegtraum," Meyer-Hilmund; "The Lark," Glinka; "Elegie," Pelz; Andante Cantabile, Moszkowski; the second "Rhapsodie," Liszt, and the A Minor Concerto, op. 16, by Grieg, in which Olga Steeb was the piano soloist. Miss Steeb captivated her audience, which refused to be satisfied until she responded to a double encore, playing the "Midsummer Night's Dream," Mendelssohn-Liszt, and the Liszt "Rigoletto" arrangement.

Mr. Pelz proved a capable conductor.

H. C.

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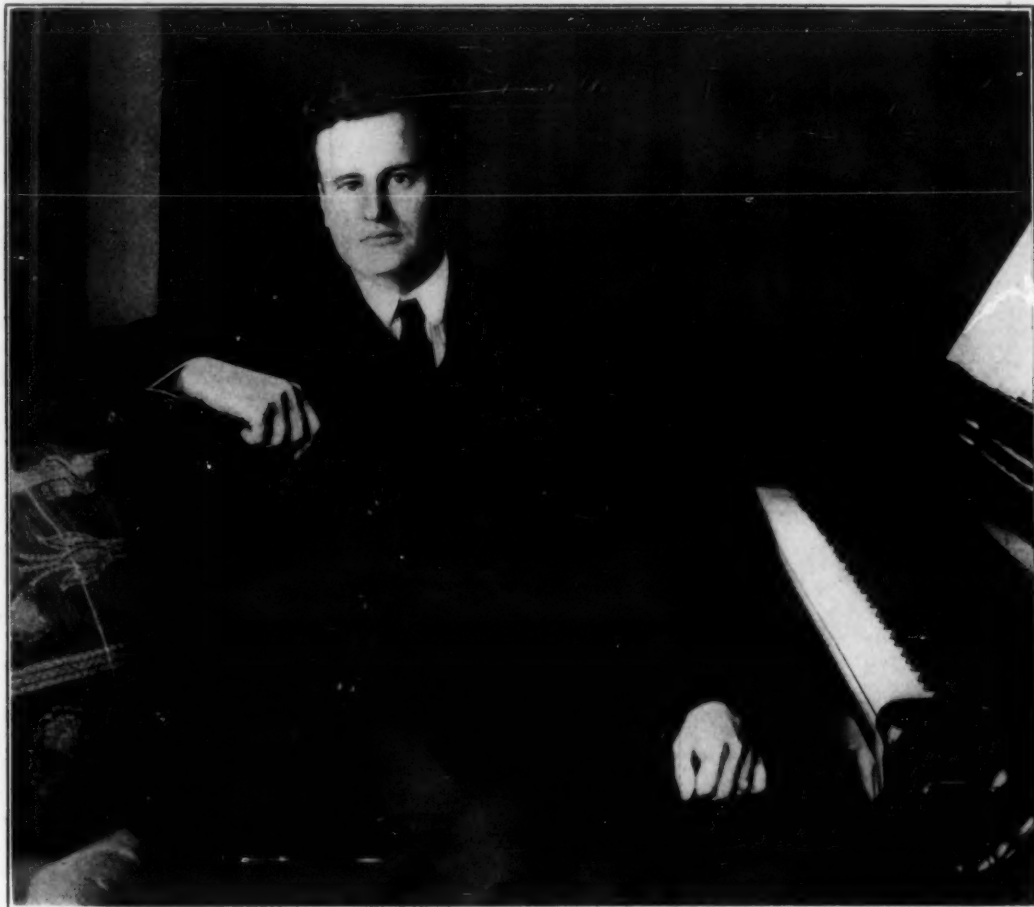
## FROM HARVARD GLEE CLUB TO METROPOLITAN OPERA HOUSE ST. CECILIA CLUB SINGS THRILLINGLY

**A Transition of but Three Years in Career of Lambert Murphy—Success in Oratorio and Opera Achieved Without Resort to European Training**

LAMBERT MURPHY is a remarkable young man. Not only is he one of the very few singers at the Metropolitan who have never studied or sung outside of America, but also he has had the courage to make a bid for operatic success with his own unadorned name instead of calling himself "Murphée" or something like that. Any one who met Mr. Murphy casually would never guess that he was an opera singer, but would place him as a college man, which is just what he is—being a Harvard graduate of so recent a class as that of 1908.

"I began to sing," explained Mr. Murphy, "in a boy choir in my home town, Springfield, Mass. My brother Ray was the star soprano, while I was hidden in the background as an alto. By the law of compensation, however, my voice became higher when our voices changed, while my brother's range descended.

"We entered Harvard in the same class and one of the first things we did was to try for the glee club. The trials were attended by a lot of the undergraduates as spectators, who came, not in the hope of hearing a good voice, which hardly ever happened, but purely with the intention of having some fun with the worst singers, after the manner of amateur nights in a vaudeville theater. The candidate was run through a few scales and then allowed to sing a song of his own choosing, but as there were so many in line he would be choked off after a few measures. Later on, when I was a senior, I palmed off as a candidate Earl Cartwright, the baritone, requesting the judges to give him a chance to sing his whole song, as he was a new man in college from the West. When Cartwright let loose some of his fine tones



—Photographed for MUSICAL AMERICA by Joseph R. Gannon.

Lambert Murphy, Tenor of Metropolitan Opera Company, at His New York Home

the spectators sat up and took notice and needless to say the 'new man from the West' was taken on the glee club. I had given as his name that of a fellow in college who couldn't sing a note, and that man was very much mystified the next day when he received congratulations for making the glee club—and still more embarrassed later when they came around and inquired why he hadn't been at rehearsals.

"My brother and I were taken on the club and sang in their quartet all four years. Our baritone was Leroy J. Snyder, who is now studying with Lombardi in Florence. My brother has gone into business, but he still keeps up his music as a church singer.

"We also played for three years in the musical shows of the Pi Eta Society, the last of which was written by my brother. As I was busy with outside singing they generally gave me a thinking part, so that I needn't attend many rehearsals, but could step in and sing a couple of songs. It was there that I had my first experience with road tours, when we gave the shows in the various New England cities.

"As early as my freshman year I began church singing at the Park Street Church in Boston. The next engagement was a very good one at the Harvard Church, in the suburb of Brookline, that began in sophomore year. From there I went to the H. H. Rogers Memorial Church, in the late financier's old home at Fairhaven. And finally, in senior year, I became tenor soloist at the Old South Church of Boston.

"There was no idea of following a musical career in my mind when I entered college. But in my last year I was brought to the notice of Eusebius J. Hood, of Nashua, N. H., who engaged me for three concerts. From that point dates my determination to follow singing as a profession. My sponsor was George W. Stewart, the manager of the Boston Festival Orchestra, who took me under his managerial wing and put me under the tutelage of Emil Mollenhauer, the conductor of that orchestra. It was he who coached me in oratorio work and fitted me for my appearances in the various festivals of the East.

"In time I turned toward New York as a center of concert activity and came down to look over the field with the guidance of Reinald Werrenrath, who showed me some of the 'ropes' of the concert business as it is practised. Walter R. Anderson happened to be looking for a tenor to complete his list of singers and I happened to fill the bill.

"Also, at this period, Arthur Hyde, the choirmaster at St. Bartholomew's, was searching for a tenor soloist for his choir. He heard me sing with the Handel and Haydn Society in Boston and at his recommendation I made a trip to New York to sing for the committee of St. Bartholomew's. My engagement followed, and this position I hold even now, and in spite of the rehearsals at the Opera House I've missed only one and a half Sundays.

"Last year Riccardo Martin heard me sing at Mr. Hyde's house and it was through his kindness that I received my present operatic opportunity. He arranged for me to sing for Mr. Gatti and Toscanini—and here I am. While playing small parts I have an opportunity to perfect myself in the dramatic side of operatic work by means of both observation and study."

Mr. Murphy has definite ideas about the ethics of the concert field. Although he believes that it is correct for opera singers to engage in concert work after the regular operatic season, he agrees that it is unfair for artists to come to their operatic work with voices that are fatigued by a preliminary concert tour.

Another tendency which Mr. Murphy deprecates is the use of superlatives in musical publicity. "It is all right to call such an artist as David Bispham 'the foremost American baritone,'" he declares, "but to measure an untried singer in terms of the world's greatest artists is only to invite that comparison which is both odious and absurd."

**New York Organization Heard in Strong Program—Paul Dufault Soloist**

The St. Cecilia Club of New York, Victor Harris conductor, gave its first private concert of the present season in the Grand ballroom of the Waldorf-Astoria on Tuesday evening, January 16. Paul Dufault, the tenor, was the soloist, and was heard in two groups of songs.

Mr. Harris in his work with this organization, which stands in the front rank of female choruses, has endeavored to bring out from time to time new part songs, cantatas and works along similar lines, which he considers of musical worth. The concert opened on this occasion with two Grieg songs, "In Rose-time" and "In the Boat," which the conductor himself has arranged for women's voices. The chorus sang them admirably and the arrangements not only proved effective but actually enhanced the charm of these two lovely lyrics by the great Norwegian composer. A "Laudi alla Vergine Maria," by Verdi, was a magnificent piece of choral tone coloring, sung by the club with exceptionally fine ensemble, arousing great enthusiasm. Ethelbert Nevin's "Twas April," "Before the Daybreak" and "The Woodpecker," also arranged by Mr. Harris, made a splendid impression, the lovely "Before the Daybreak" being so well received that it was repeated.

H. Alexander Matthews's choral ballad, "The Slave's Dream," to a Longfellow poem, was given for the first time and with pleasing effect. It is not a work of a particularly ingratiating kind, but has moments in it which are above the conventional type of choral music. What it lacks is distinctive melody and unity of idea. The chorus did it with great finish and the incidental solo was well sung by one of the sopranos. Mr. Harris conducted with care for every possible nuance and the audience responded with much applause.

Mr. Dufault scored heavily in his two groups, which included songs by Hue, Pfeiffer, Loepke, Harris, and Riker. In the "Mandoline" of Debussy he won immediate success and was compelled to repeat it. Mr. Harris's delightful "Kerry," was received with so much applause that it might well have been encored, but as the evening was already late the tenor continued his program, finally adding, however, a lovely song by Charles Gilbert Spross, as an extra. He also sang, as an encore, "Si les Fleurs" in his inimitable way.

The other choral numbers included a "Rosenlied" by Ludwig Thuille, replete with distinctive harmonic bits, a "Fairy Song" by Hugo Wolf, and a new song "Asleep" by Charles Gilbert Spross, written for the club. A. W. K.

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# ZENATELLO'S

Remarkable Success in Such Widely Different Roles as "Johnson" in The Girl of the Golden West, "Otello," "Canio" in Pagliacci, "Cavaradossi" in Tosca, "Rhadames" in Aida and "Faust" at the Boston Opera

House as told in excerpts from Daily Paper Reviews:

## THE GIRL.

"Mr. Zenatello gave a striking impersonation of Johnson. In the first place he is physically suited to the part, and his make-up was convincing. It would be hard to say whether he excelled as actor or as singer. Never was he the admired tenor, conscious of his reputation and waiting impatiently for the tune in the third act. He was Johnson himself, who, in accordance with the wishes of the composer, sang. Never was he merely a tenor, taking his ease when the music made no serious demand upon him, and looking forward to passages where he could sing with full voice confident of applause to follow. In the dialogue throughout the play his musical expression was wedded to the dramatic requirements.

This season Mr. Zenatello has shown unusual intelligence in the composition of various rôles. Whether he appears as Othello, Don José, Canio, Faust, Cavaradossi, he effaces his personality and presents a character. In this respect he has made great progress. Not only is his face more mobile, so that his facial expression is significant, his gestures now have definite meaning, and he sings with a fine appreciation of the text and situation. He now can be vocally lyric and heroic, and he has now learned to give due amount of importance to a phrase. His tones have gained in emotional quality, and have not lost their brilliance or strength.

Last night he added to his large repertoire a part that he can call his own. Boston may be proud of this artist, for he is an artist, not merely a tenor.—*Philip Hale in Boston Herald, Jan. 18, 1912.*

He sang and he played the Outlaw largely, freely, spontaneously. Passion filled his sustained song and a large richness of tone and a large vocal artistry propelled and controlled it. His declamation was the vigorous musical speech of a rude man, yet sometimes finely touched by emotions that he hardly understood. This Johnson had his fierceness that Minnie, his love, the vicissitudes of the drama, were to soften. The idealizing orchestra with its recurring motive of redemption bore its tune seldom to Mr. Zenatello's Johnson, and his impersonation to its voice. He grasped Puccini's idea of the drama as a whole no less than he grasped his own impersonation. His voice was the voice of this passion, wildness and power. Even in the agony of the last scene it did not lose its defiant note. It softened only under Minnie's presence. The true Johnson of Puccini's opera so came to life at Mr. Zenatello's hands, and helped to make the drama thrilling.—*H. T. Parker, in Boston Transcript, Jan. 18, 1912.*

If there has been doubt as to what member of the company loomed largest as a potent force, as one whose influence and abilities were felt to the greatest degree in the undertakings of the house, the performance last night by Mr. Zenatello may be said to have been reassuring. It followed a characterization of Othello, of Canio, of Samson, that disclosed and confirmed the finer discernment, the deeper intelligence and the keener intuition, both in song and in action, that have marked his appearance this season.—*Boston Globe, Jan. 18, 1912.*

## OTELLO.

With full memory of Tamagno, of Slezak and of Campanini, we can still say that Boston heard a great Otello last

night in Zenatello. There is something so earnest and so intelligent in this artist that he makes a success of every rôle he attempts, but Otello is a rôle far above the average, since it demands both a great singer and a great actor. To



MR. ZENATELLO AS "DICK JOHNSON"

meet this dual demand is unusual, and Zenatello therefore deserves especial credit for his great success. He was intensely dramatic, both in singing and action, and he worked up his climaxes without tearing a passion to tatters.—*Boston Advertiser, Dec. 23, 1911.*

## PAGLIACCI.

Mr. Zenatello and Mr. Moranzoni thus had the field to themselves and the tenor gave fresh proof of the new power of dramatizing and characterizing song that has distinguished all his impersonations this season. The wild, worried, haunted face gave this Canio more than operatic existence before Mr. Zenatello had sung a dozen measures.—*H. T. Parker, in Boston Transcript, Dec. 27, 1911.*

ZENATELLO SANG GLORIOUSLY IN "I PAGLIACCI." Zenatello sang the "Ridi, pagliaccio" thrillingly. Zenatello

is the best Canio that has appeared on the stage of the Boston Opera House. He sings the music with passion and with fire.—*Boston Advertiser, Jan. 6, 1912.*

Zenatello's Canio was the striking feature. No better treatment of the trying rôle has been witnessed at the opera house.—*Boston Journal, Dec. 27, 1911.*

## FAUST.

It is a far cry from Samson to Faust, but Zenatello appears to have made the journey without harm, and was as clever with the delicate and suavely melodious music of "Faust" as with the more robust and strident vocalisms of "Pagliacci," and the audience was delighted.—*Boston Traveler, Jan. 9, 1912.*

Zenatello never was in better voice than last night. His tones were pure and true and his phrasing deliciously artistic. He has a way of putting much of his acting into his singing, and by this means he gave the garden scene a rare atmosphere of illusion.—*Boston Post, Jan. 9, 1912.*

The Faust of Zenatello is characterized by psychological intonation and dramatic fervor—the latter to be expected from him, the former perhaps not. From the moment of his meeting with Marguerite the fatality of the tragedy was marked. There was no light note, no idle romance, but pained seriousness, forbidding suffering and disaster. This note was sustained, and reached its full climax in the finale. It is good to see the rôle acted, not declaimed.—*Boston Record, Jan. 9, 1912.*

## TOSCA.

Mr. Zenatello sings with tone notable for beauty and true strength. Many of us remember the Cavaradossi of Mr. De Macchi, who created the part at Rome and was heard at the Boston Theatre in March, 1902, when Mme. Ternina and Mr. Scotti again appeared in this raw-head-and-bloody-bones Melodrama. He was, indeed, excellent, but Mr. Zenatello fully equalled him, and in the lyric passages of the third act sang with deeper emotion.

Mr. Zenatello's Cavaradossi is worthy to stand by his Othello and Canio. He sang with uncommon beauty of tone and with the necessary strength—the true strength that gives the impression of reserve force; more than that he sang with a dramatically emotional intelligence rarely found among tenors.—*Philip Hale, in Boston Herald, Jan. 7, 1912.*

## AIDA.

ZENATELLO IN BRILLIANT VOICE.

Zenatello, as Rhadames, was in brilliant voice last night. His performance was stirring throughout the whole four acts.—*Boston Journal, Dec. 30, 1911.*

Zenatello's hero was a man of fervid sincerity—he hardly relaxed the somberness of his countenance even when he appeared before the curtain. His splendid voice rang rich and ready in all his scenes, especially the heavily dramatic ones, and as the conquering hero returned he was impressive indeed. His singing of the famous "Celeste Aida" was well done with an ease that is to be expected of him, and his dramatic singing in duets with Aida was powerful and expressive.—*Boston Advertiser, Dec. 30, 1911.*

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Leopold Stokowski

## PITTSBURGH DISPATCH

Jan. 10, 1912

SYMPHONY CONCERT REPAYS RICHLY ALL COLD DEFIERS.

Despite the fact that the thermometer hovered around the zero mark and that the freezing north winds were blowing with avidity about the ears of all who ventured out of doors, a goodly number of music lovers braved the elements and attended the second concert given this season by the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, in Carnegie Music Hall. The faint-hearted ones missed a concert of the highest order and those who ventured out were well repaid for the effort and its related inconveniences.

The symphony was Johannes Brahms' No. 1 in C Minor. The Brahms symphonies are not new to Pittsburgh. Emil Paur, perhaps the greatest interpreter of his orchestral music now living, and the Pittsburgh Orchestra under his direction, was heard in many of Brahms' most important orchestral works. It cannot be said that the rendition given this work last evening suffered a jot by this fact, however, as the spirit of the composer was caught and reflected throughout and with the exception of one episode, where the wood wind did not ring absolutely true, no fault could be found. The third part in which the composer has so vividly drawn his picture in rich and brilliant colors is one of the most magnificent pieces of writing in existence, and the audience last night was fairly carried away with the intensity of its rendition.

## PITTSBURGH GAZETTE-TIMES,

Jan. 10, 1912.

CINCINNATI PLAYERS GIVEN AN OVA-TION—CONDUCTORSHIP OF STOKOWSKI APPRECIATED.

The second concert in the Pittsburgh series of the Cincinnati Orchestra was given in Carnegie Music Hall last night.

The entire first part of the program was occupied by the C Minor Symphony of Johannes Brahms, a work that was not entirely unfamiliar to many in the audience. The sublime beauty of the themes of this masterpiece cannot fail to impress even those concertgoers who hold up their hands in horror at the mere suggestion of a Brahms' symphony. The work met with a warm reception. Conductor Leopold Stokowski being recalled several times, generously sharing the

## THE

# Cincinnati Symphony Orchestra

LEOPOLD STOKOWSKI - - - Conductor

## PRESS COMMENTS:

honors with the orchestra. The melodious episodes of the andante sostenuto served to display the good tonal qualities of the strings and wood winds, particularly the oboe part, in the capable hands of Albert Debusser, whose playing in former years in the Pittsburgh Orchestra was doubtlessly pleasantly remembered by many in the audience. Conductor Stokowski revealed splendid command and enthusiasm in the telling climaxes of the last movement. The orchestra played this heroic movement with verve and rich color, and it was given with fine effect. The other orchestral number was the "Tannhäuser" overture, which never seems to lose in interest or grow old. It was given a careful, capable performance and received the usual enthusiastic commendation.

## ST LOUIS STAR,

Dec. 14, 1911.

CINCINNATI MUSICAL ARTISTS AP-PLAUDED.

Symphony Players at Odeon Capture Music-Loving St. Louis.

## STOKOWSKI SUPREME.

A revelation of the apotheosis of music, such as "bath power to enchant the soul of man," was afforded the fashionable audience of discriminating music lovers that assembled at the concert of the Cincinnati Symphony Orchestra in the Odeon, Wednesday evening. Symphonic music, majestic, exalted, incomparable, was interpreted by the visiting instrumentalists, under the inspiring leadership of Leopold Stokowski, with such consummate skill and artistry that something like an ovation followed each offering.

Never within the recent memory of the most inveterate concert goer has anything approaching the high artistic merit of the performance been heard in St. Louis.

The technique, attack and tonal balance with which the orchestra played was truly marvelous. Indicating that each of the eighty musicians of which it is composed—mostly young men—is the possessor of unusual individual ability. Throughout, however, the virile personality of the young conductor dominated, and the absolute control which he exerted, the spontaneity and precision with which his commands were responded to, proclaimed him a dirigent of wonderful potency.

The full capabilities of the concerted playing of the orchestra were demonstrated in the inimitable interpretation which was given Tchaikowsky's immortal fifth symphony.



## A WORD ABOUT BRAHMS

A Colossus in the Extension of Cyclical Form—Most Distinguished Aspect of His Genius Appeals to Technical Mind, According to Arthur Farwell

By ARTHUR FARWELL

RECENT events would argue the present writer to have been a little premature in saying, as he did in the New York Symphony Society's Bulletin, in November, 1909, that "It is curious to note that while critics still disagree about Brahms, they no longer fight about him." The present Brahms controversy has proven that there are champions in the field who are willing to break a lance with certain writers who have felt moved to assert their belief that Brahms was lacking in the truest elements of greatness.

Neither the earlier Brahms controversy, nor the present one, it must be noted, has served to bring about a general understanding as to the exact place in life and art which the Viennese composer has occupied. The burden of the fault for this must lie in large measure upon Brahms himself. Humanity is insatiably curious about those who bring it a great message, and speak to it in unequivocal terms. It would seem that Brahms has not had the power to engage and stir the interest of the human spirit with such intensity that it could not rest until it had ferreted out the whole truth about him. At least it has seemed so until recently. The fact that there is still room for violent controversy is clear proof that there is some greatness in Brahms, and some lack of it, concerning which the world has not yet satisfied itself—greatness, because were the power not there, there would be nothing left to engage present interest, and absence of it, because the anti-Brahms cause could not have endured so long had it not had some justification for being.

There lingers still a popular impression that Brahms is in some way a Titan, great, austere, remote, yet with a gentle human aspect, and capable of charming lyrical utterance. With all the extremely interesting and valuable essays on Brahms, however, it is somewhat curious that no authoritative voice has arisen to tell us in precisely what way his was a great spirit. The presence of a great spirit in the world of art invariably leaves behind it a trail of universal understanding, not necessarily intelligently analytical, but which, in a sort, grasps the artist's message to men. Thus the world feels that Beethoven brought struggling and aspiring humanity into an art which had theretofore been but an elegant diversion of the life of courts. In Wagner it finds one who tumbled the whole visible universe, and much of the invisible, into the musical melting pot, and stormed the heavens with the passions of men. Similarly, Bach summed up in music the religion of an age; Tchaikovsky voiced the agonized doubts of the modern world.

It is to such terms that the world insists in reducing, at last, its understanding of the great musical creators. But no voice has arisen to tell us in such terms what Brahms has done. We hear that he is great, or mighty, or inscrutable, or lofty, but we seem never to learn precisely how. We search the writings of critics and essayists in vain for illumination on the final nature of the greatness of Brahms, considered as a prophet of the human spirit in art.

### Lasting Effect of Early Criticisms

The existing popular impression concerning Brahms is very probably due to the estimates formed by his first critics, whose writings were widely read at a time when a keen curiosity concerning Brahms existed, but when the analysts and historians had not succeeded in carrying their subject to its final issues. The case is somewhat similar to that of Edgar Allan Poe, whose reputation was crystallized once for all in the popular mind by his first and prejudiced biographer, and has never been justly appreciated in a general way, despite the writings of the serious students of a later period. Of the spirit of these earlier estimates of Brahms the statement of Dr. Louis Ehlert is typical. He says: "Brahms does not stand before us like Mozart or Schubert, in whose eyes we seem to look, whose hands we seem to press. Two atmospheres lie between him and us. Twilight surrounds him, his heights melt in the distance; we are at once allured and repelled." The critic

had great faith, in that he was able to believe in the humanness of Brahms, even when he could not perceive it. It seems not to have occurred to him that his apparent imperfect vision might be due to the fact that in that particular respect there was not a great deal to be seen.

As time failed to bring forth the precise nature of these "heights," the defenders of Brahms's greatness began to place insistence upon the magnitude of his "intellect." But a great intellect displays itself by the accomplishment of some specific, discernible and valuable task for humanity. This challenge on the ground of intellect awakened the ire of a number of thinkers who on their side were so eager to refute the argument that they went to the other extreme and almost denied Brahms an average intelligence.

### Finck and Runciman vs. Brahms

Henry T. Finck called Brahms's music "Musical small-talk, meaningless twaddle," and declared Brahms a "great dressmaker, —a musical Worth." He allowed him his vogue only on the ground that the anti-Wagnerites pitched upon him as their champion, and the contention is not without its element of truth. J. F. Runciman wrote of Brahms, "He had not the intellect of an antelope \* \* \* he had not a great matter to utter. If ever a musician was born a happy, careless romanticist, that musician was Brahms. \* \* \* He assumed the pose and manner of a master telling us great things, and talked like a pompous duffer."

In the writings of those who have united in denying Brahms's greatness of intellect, we are struck by a unanimity of opinion on one point—his technical perfection. "Irreproachable," says Runciman, and Finck writes: "His technical virtuosity puts him on a level with the greatest masters." But we are no less struck by the fact that these same critics all incline to fail to do justice to Brahms's positive contributions to technical equipment and development. The mere absence of technical crudity will not account for the present interest in the structure of Brahms's symphonies.

If Brahms had a genuine intellect, every atom of it was applied to the extension of the structural idea, to the idea of cyclic development in music. Aside from a lyrical gift of unusual distinction, Brahms's pre-eminent quality was his extraordinary genius for thematic development in the great cyclic forms. The reason that Brahms has not been popularly understood and loved, except for certain of his songs and certain lyrical moments in his symphonies, is merely that the most distinguished aspect of his genius appeals only to the technical mind. This is not saying that Brahms was merely a technician. He was undoubtedly a lyrical poet of no small stature, but as a contributor to the extension of the thematic and cyclic development he was a colossus. But that is scarcely a thing to fire the souls of men, however much it may engage the subsequent attention of composers. It is a matter for the shop rather than for the concert hall. The spirit of Brahms's works has been but a feeble competitor with his technical prowess, in interesting and influencing composers of a later date. Brahms has undoubtedly contributed to the gaining of a greater freedom and diversity, together with logical formalism, in the sonata form, but while the works of other composers often, too often, in fact, sound Wagnerish, or Tchaikowskyish, or Debussyish, they have never in any general sense taken to sounding Brahmsish.

Brahms's great message was thus for art, rather than for men. To art, that is to say, to craft, he spoke directly, and gave himself freely and gloriously. To mankind he spoke, in his greatest achievement, indirectly, by providing a more highly developed form as a vehicle for subsequent composers with a greater human message than his.

### Question as to His Lyrical Genius

There is room for critical inquiry into the quality of Brahms's lyrical genius. Even in this field, in which he has, indeed, taken high honors, it is exceedingly doubtful if he can be said to stand with the foremost. Throughout his songs the artisan is always interfering with the creative artist, or rather, the creative artist is calling in the artisan to give the most perfect expression possible of an inspiration lacking in the highest qualities of greatness. That Brahms sheds the quality of beauty, and of perfection of proportion,

over his songs, cannot be gainsaid; and his quality of beauty will undoubtedly continue to appeal to a great number of persons for a long time to come, for the simple reason that a very great many persons do not demand imagination of the highest type. In both imaginative quality and spontaneity Brahms, in his songs, falls below the level of the greatest song writers.

Schubert is the acknowledged "sun-treader," the blended Burns and Shelley of music, touching both earth and heaven. While Schubert wrote much that does not maintain any such level, it does not detract from his lyrical stature in the works where that height is achieved. Schumann's lyrical inspiration sprang from an intimacy and convincingness of musical vision which has remained one of the miracles of musical art. Moreover, his emotional impulse was instantaneous, and instinct with spontaneity. Grieg has a dewy and Arcadian freshness which lifts him to a peculiar height in the world of song.

### The Intruding Element of Calculation

With Brahms, even with his freshest impulses, there appears some intruding element of calculation, some leading of his ideas through a certain Brahms formula, no doubt one very beautiful and symmetrical in its nature, but which confesses a lack of the kernel of inspiration sufficient to burst it. One looks in vain for the swift flashes, the sudden glimpses into the world of blinding light, that mark the outpourings of the world's greatest lyrists. One listens in vain also for their bursts of honest passion. Splendid artistic climaxes Brahms builds in his songs, but the hearer gains his enjoyment rather from a gratification of the architectural sense, than in being enveloped by the lyric flame. A certain quality of drawn-out Teutonic sentimentality, however dignified by gravity of style, dominates his most beautiful songs and those most representative of his lyrical genius, as "Maienacht," "Wie bist Du meine Koenigin," and the "Sapphische Ode." The composer's ideas are drawn out through sweet and grave periods, but they never reveal the Prometheus, snatching fire from heaven. Even the Hungarian and Gypsy lyrical types Brahms stultifies and overweights somewhat, giving them a heaviness which is foreign to their true character. Liszt succeeded better in this respect.

Neither in his many beautiful songs, nor in the substantial architectonics of his symphonies did Brahms have the mind of the great modern humanist. For an intimate and convincing proof of this contention it is only necessary to consult his massive first symphony in C minor, which finds its apotheosis not in an aspirational or imaginative subject pertaining to his own ideal or epoch, but in an old-fashioned choral of an earlier age. There is in this a confession of spiritual unvirility unthinkable in the case of such a Prometheus as Beethoven, and the same holds even in a greater degree for the culmination of his symphonic labors, the finale of the fourth symphony, which, for all its kaleidoscopic glintings of beauty, cannot in the long run be regarded otherwise than as a technical tour de force.

Brahms is said to have admired modern progress, and probably did after a fashion, but it is significant that in his reading he turned to history and the standard authors—voices of the past. Somewhat bourgeois in general spirit and nature, a lyrical tone poet of wide and enduring appeal, and a consummate genius in formal development, this would appear an approximation to the estimate which the modern world must place upon Brahms.

It is with constructive intent that these observations have been made. The fact that the place which Brahms holds is in its sphere a very real one, should lead the student into a far more searching inquiry as to its true nature. The student will not be justified in any critical assertion based upon a mere lack of fundamental sympathy with Brahms's musical manner, but must give reasons for his statements. If he cannot blink the position of Brahms in musical art, neither can he refrain from challenging the more dubious aspects of his greatness in an endeavor to arrive at a true estimate of his artistic stature.

### Bauer and Zimbalist May Join Forces

Negotiations are being carried on between Loudon Charlton and the Quinlan Musical Agency whereby Harold Bauer and Efrem Zimbalist may be heard in a series of joint piano and violin recitals before the close of the season. While sonatas will have a prominent place in each of the programs given, both Bauer and Zimbalist will satisfy their individual admirers by playing in each concert one or more groups or solos. One concert of the series will be given in New York if the managers can come to a satisfactory agreement.

An eleven-year-old Hungarian violin prodigy named Lazslo Ipolyi, who is said to look like "a vest-pocket Ysaye," has aroused Berlin's interest.

## THIRD LOS ANGELES SYMPHONY CONCERT

Concertmaster Krauss Gives Brahms Concerto Masterful Exposition

LOS ANGELES, Jan. 9.—The Los Angeles Symphony Orchestra gave the third concert of its fifteenth season under Harley Hamilton at the Auditorium Friday. The



Arnold Krauss

program was decidedly solid and not confined to the usual time limit. Opening with one of Saint-Saëns's most beautiful overtures, that to "Phaeton," it passed to the Mendelssohn "Reformation" Symphony. This work has not been heard here in many years, if, indeed, it ever was programmed by the orchestra. The interest is centered in the treatment of the chorale, "Ein Feste Burg ist Unser Gott" and the reminiscent Wagnerian touch in the use of the Dresden "Amen." With ears still ringing from the orchestration of Puccini's "Girl of the Golden West" one may be pardoned for having a feeling of restfulness and sanity in hearing this work of the twenty-year-old boy Mendelssohn. It was played with good spirit by the orchestra, though with an occasional maladroit entrance.

Richard Strauss's "Serenade" for wind instruments was heard with anticipations that hardly were realized. This is one of his earlier works and does not show the affection for the bizarre that marks his later compositions. It is melodic at times and harmonically beautiful, but it seems scholastic rather than inspired. The program closed with Smetana's "Bartered Bride" overture.

Arnold Krauss was the soloist of the day. He has been for many years the efficient concertmaster of the orchestra and chose for this appearance the Brahms Violin Concerto. It is stated this was the first performance of the work west of Chicago. It is too large a work to receive a comprehensive judgment in one hearing. It is an immense thing—one that calls out the full powers of a mature artist. Mr. Krauss again proved his mettle in its performance. He is a thoroughly dependable performer, reliable, well-schooled and fully equipped. His able performance was warmly applauded by the audience, which realized its musical debt to him for many years.

Jan Kubelik offered a program of variety on his second trip to Los Angeles this season when he played at the Auditorium last Monday night the Tchaikowsky D Major Concerto, Beethoven's "Romance," Bach's "Prelude," Saint-Saëns's "Introduction and Rondo," Wieniawski's "Souvenir," Dvorak's "Humoresque" and Paganini's "Campanella."

True it is that no violinist, playing to the general public, can bring himself to the point of discarding the pyrotechnical style of composition; if he did he shortly would find himself playing not to the general public but to a special public, and a very limited one. No one could carp at the above program, for it was catholic in its breadth and at times deep in its musical reaches. To analyze Kubelik's playing would be like applying the spectrum to the sunbeam. There are people who do that, but they are cloistered in the scientist's cell. The most of us prefer to live, to grow, to bask in old Sol's rays rather than to seek for their component parts. And so with this wonderful Bohemian's playing.

On Friday night the Mountain Ash choir gave its second program at the Auditorium, under the management of L. E. Behymer. The program was largely built on the order of that of its first appearance, with Messrs. Lewis, Llewellyn and Taf as principal soloists. The chorus work of the choir has a delightful unity of spirit.

Saturday night, at the same house, the glee clubs of several of the colleges in and near Los Angeles were heard, separately and together. There was an excellent spirit of friendly rivalry. The idea of bringing these choruses together has been well started and it may develop into much larger results.

W. F. G.

The Leipzig Municipal Opera remembered the 125th anniversary of Carl Maria von Weber's birth with a revival of "Oberon."





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## EDDY BROWN WITH BERLIN ORCHESTRA

Youthful American Violinist a Successful Soloist with Philharmonic—  
Another Mischa Elman Recital—New Distinction for Aline Sanden

Bureau of Musical America,  
Berlin, Germany, Goltzstrasse 24,  
January 4, 1912.

AMERICA'S youthful violinist, Eddy Brown, was the soloist last Friday in the Beethoven Hall with the Philharmonic Orchestra under Dr. Kunwald and played the G Minor Concerto, of Bruch, the F Sharp Minor Concerto of H. Ernst and the Tartini Sonata, "Teufelstriller." The writer has never heard the young violinist play to better advantage. His hearers were treated to a brilliant display of fireworks of double stops, trills and brilliant runs, all accomplished with a purity and sonority of tone that were admirable. The temperamental fire and the abandon which the talented young violinist evinced richly compensated for any apparently arbitrary tendencies in conception. His entire performance bore the stamp of maturity and artistic finish. Not so, however, the vocal performances of the assisting artist, Elfriede Goette, whose excellent voice, an extraordinarily high soprano, still requires detailed and conscientious schooling.

Mischa Elman, accompanied by Percy Kahn, again drew a full house in the Blüthner Hall, even the stage being filled by auditors. The popularity of this young man, who has kept what he promised as a boy-wonder of several years ago, is scarcely to be wondered at, for the seductive quality of his tone and the exquisite shading of tone color displayed in all his renditions are decidedly fascinating. Percy B. Kahn adapted himself to his partner with ready facility.

On the same Saturday evening the young Spanish pianist, Maria Cervantes, made her Berlin debut in the Beethoven Hall, assisted by the Philharmonic Orchestra. Her program comprised Grieg's A Minor Concerto, Saint-Saëns's African Fantasia, for piano and orchestra, and three piano solos—Spanish Dances in G by E. Granados, Capriccio in A by J. Malats, and the Liszt Polonaise in E. Elegance of style and musical taste are Mme. Cervantes's pre-eminent attributes, although more broadness and greater resonance of tone should still be acquired. Thus it was but natural that the artist should attain her best effects with the African Fantasia, imbuing it with a characteristic atmosphere that compelled interest. The national atmosphere in the Spanish dances was also reproduced most effectively by Mme. Cervantes. With her rendition of the Liszt Polonaise, on the other hand, the pianist did not prove entirely satisfactory. Here her playing lacked resonance and vigor and the rhythm was not sufficiently marked. The audience was large and in an appreciative mood.

### Hearing for Swiss Composer

The Kirsinger salon again opened its doors on New Year's day when a program devoted entirely to compositions by the Swiss composer Emil Frey was heard to good advantage. The interpreting artists were the 'cellist, Marix Loevensohn; the concert soprano, Frau Romeo Frick, and the concert contralto, Frau Goetze-Levy. The piano accompaniment and the piano solo numbers were played by the composer.

Julia Culp, Germany's celebrated concert singer who is always sure to draw a full house, sang a decidedly interesting program in the Sing Academy on Tuesday. As there was another concert on the same evening the writer was able to hear only the part of the program that included four Hebrew songs from the "Hohen Liede Salomonis" by the composer and accompanist, Erich Wolff. Although I have the highest regard for Erich Wolff as a composer, this composition seems to me to have a strained effect and to be less marked by a logical development to a compelling climax than most of Wolff's works. Also—an uncommon thing with him—he

seems to have disregarded to a great extent the limitations of the voice. Perhaps it was due to this that the singer did not seem so effective as usual. Perhaps also Miss Culp had to pay her tribute to the disagreeable weather which has settled over Berlin for the last few weeks. After the Erich Wolff songs, both the singer and the composer, who acted as accompanist, were loudly acclaimed and recalled many times.

### Zadora's Success at Piano

Michael von Zadora, an excellent pianist, played in the Blüthner Hall on the same evening. The writer heard him in several Liszt compositions which were given with that charm and significance which ever characterize his playing. The manner in which he employs his superb technic for constructing and painting a composition, without ever sacrificing the composer's intent or his own poetic individuality, deserves unstinted praise. Zadora, who by the way is an American by birth, requires only more temperamental moderation to be ranked as one of the first among pianists.

Norbert Salter, the international music manager of Berlin, left to-day for New York, where he has a number of engagements with several famous members of the art world. Mr. Salter's American sojourn is to last only about two weeks, during which time he will be in Chicago and Philadelphia as well as New York.

Annie Gura-Hummel, who sang the part of the *Goose Girl* at the London performance of Humperdinck's "Königskinder," will also create the part in Amsterdam on February 9.

The conductor of the Salzburg-Mozart Festivals, the young Paris musician, Reynaldo Hahn, has met with pronounced success as opera composer in Monte Carlo, where his "Medusa" was given its premiere. The libretto of the work is by Maurice Magre.

### Promising Child Violinist

Several days ago a child of promising talent, accompanied by her father, visited the European offices of MUSICAL AMERICA. The child, who is but thirteen years of age, is Gretchen Zittig, daughter of Frederick V. Zittig, the American pianist, who is now a teacher in Berlin. Little Miss Zittig is a violinist of extraordinary promise, judging from the sample of her ability which she gave us in the office. She is really a discovery of George P. Buckley, of Spokane, the violinist of the Berlin Trio.

Mary Frances McElwee, of Berlin, who for many years was well known as a piano teacher in Berlin, was married December 27 to Dr. William Laudram McFarland, a physician of New York. The couple will reside at No. 34 Gramercy Park, New York, and expect to be at home by the first of March.

Aline Sanden, the prima donna of Leipzig, was presented with a diamond brooch by the Duke Regent of Braunschweig on the occasion of her *Elektra* performance at Braunschweig. After the performance she was called to the Duke Regent's box and he personally handed her the souvenir in the presence of the Duchess, her parents and the entire court. The Duke and Duchess and the court attended each of Miss Sanden's guest performances (*Elektra*, *Mignon*, and *Marta* in "Tiefeland"). Miss Sanden has been engaged for a further series of guest performances in January.

O. P. JACOB.

### Schumann-Heink Renews Quinlan Agency Contract

Mme. Schumann-Heink has just signed a new contract with the Quinlan Musical Agency whereby it will have the exclusive booking of her concert engagements for some years to come. Mme. Schumann-Heink has been under the same management since she first came to this country, some fourteen years ago. In that time she has given more than eight hundred recitals. Mme. Schumann-Heink has just been giving recitals in Albuquerque, New Mexico, Phoenix, Ariz., and Reno, Nev., on her way to the Pacific coast.

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## WIZARDS OF PIANO PERFORM IN BOSTON

**Bachaus and Bauer in Strong Programs—Elena Gerhardt's Success**

BOSTON, Jan. 14.—Wilhelm Bachaus and Harold Bauer, pianists, have played here this week, and Elena Gerhardt, the accomplished singer of German *lieder*, has also made an appearance in Boston. The concert list was filled out by the concerts of the Kneisel and Flonzaley quartets. Mr. Bachaus played in Jordan Hall on the afternoon of the 8th. The program, I believe, has been heard in New York. It began with the Bach Chromatic Fantasia and Fugue, followed by Beethoven's "Waldstein" Sonata and with the Brahms-Paganini Variations for the end of the first group, a group almost sufficient for an entire recital in itself. The second part consisted of the music of Chopin and Liszt. Mr. Bachaus found an appreciative audience. He is a well-equipped pianist of unquestionable talent, of the German school. He played the Bach Fantasia and Fugue seriously and with much enthusiasm, the music of the fugue gathering a fine momentum as the climax approached. The performance of the Beethoven Sonata was musicianly, and the Brahms Variations were the afternoon's *tour de force*. The Chopin pieces were played with a comprehension of their spirit surprising in a German pianist.

On the afternoon of the 13th Mr. Bauer was greeted by a large audience in the same hall, and it is seldom that Mr. Bauer has played so well. His program was of unusual interest, embracing the Brahms Waltzes, op. 39, the Mozart Sonata in F Major, the Franck Prelude, Aria and Finale, Schumann's Kinderszenen and Toccata, and the Chopin C Sharp Minor Scherzo. The performance of Franck's piece was one to be long remembered for its gorgeous coloring and its emotional mystical spirit. The Kinderszenen were played with delightful simplicity, and the Toccata was turned into a romantic tone-poem. Mr. Bauer was in his very best vein, and when this is so he is hardly to be outrivalled among present-day pianists.

Miss Gerhardt made an instantaneous success with her audience. Her program consisted chiefly of songs by Schubert, Brahms, Strauss and Wolf. It is rarely, indeed, that a singer from Germany exhibits such excellent vocalization and such versatility of style. Miss Gerhardt can sustain a melodic line, recognize a nuance without shying at it, and give genuinely individual interpretation of the songs that she sings. After each number there was a burst of applause, and at the end the audience was still applauding.

The Kneisels played a new quartet by David Stanley Smith, which left a very favorable impression on those who heard it. A quartet of Kopylov gained immediate favor.

The Flonzaleys played a work for two violins and 'cello of J. Friedmann Bach, a composition full of merit, and beautifully played. O. D.

## ALICE ZEPELLI'S SERVICE TO CHICAGO OPERA



Snapshot of the Chicago Opera Soprano, Alice Zeppilli, Made During a Motor Tour of Italy

CHICAGO, Jan. 22.—It is a difficult and often thankless task for a prima donna to undertake rôles that have been closely identified with widely advertised favorites of the opera, and yet that is a task that has frequently been well accomplished by Alice Zeppilli, the soprano who has made herself one of the most useful and popular members of the Chicago Opera Company. Miss Zeppilli is always ready to serve and never fails to give out the best that is in her. Her cleverness and capability were abundantly manifested last season, when she was called upon to appear not only in the works of the Italian standard repertoire, but in the modern operas, following the more ambitiously starred personages of the company. This season she has been equally efficient in the rôles that introduced her last year, and, in addition, has created a number of new ones. She was highly commended for her work in the title rôle of "Cinderella," following one of the most brilliant singers of the time, and winning not only the cordial response of her distinguished comrade in art, Mary Garden, but the praise of the press, in a rôle quite distinct from any that she had hitherto essayed.

A new part of last season to which she gave a fine touch of classicism, was Eunice in "Quo Vadis?" The investment

of this gentle and poetic rôle was done with much naïveté and charm, and she achieved even greater success as the dainty cigarette heroine of Wolf-Ferrari's delightful "Il Segreto di Suzanna."

In all the rôles in which Miss Zeppilli has followed others, she has been able to preserve the values given them by her predecessors and also to adorn them with her own particular charms of youth and personality.

Miss Zeppilli was selected to star in "Suzanne's Secret" in the little tour that the Chicago company undertook last week. Every place the opera was presented, Freeport, Ill.; Davenport, Ia.; Galesburg and Springfield, Ill.; Terre Haute, Ind., and Grand Rapids, Mich., the work of the charming young cantatrice won inevitable plaudits.

It is likely that Miss Zeppilli will make a concert tour immediately after the opera season and before her return to Europe on her vacation. C. E. N.

### Gertrude Wakefield Hassler's Tour

CHICAGO Jan. 22.—Gertrude Wakefield Hassler, the mezzo-soprano, recently returned from a tour of the West, where she gave a series of costume recitals with her distinguished kinsman, Charles Wakefield-Cadman, the composer of Indian music. She has a charming contralto voice and imbues her songs with deep feeling. C. E. N.

## OSCAR SEAGLE WINS LAURELS IN RECITAL

**With Yves Nat's Assistance at Piano, Baritone Shows Noteworthy Attainments in New York**

Oscar Seagle, the American baritone, was heard in his first song recital in New York in Carnegie Hall Thursday afternoon of last week, assisted by Yves Nat, a French pianist. Their program was as follows:

Oscar Seagle—Non piu andrai "Nozze de Figaro," Mozart; Il mio bel fuoco, Benedetto Marcello; L'Amour de Moi, Old French, 17th Century; Charon à danser, Old French, 1613. Yves Nat—Sonate appassionata, op. 57, Beethoven. Oscar Seagle—Phidyle, Duparc; Rencontre, Fleurjette, Faure; Recueillement, Les Cloches, Mandoline, Debussy. Yves Nat—Jardin sous la pluie, Soirée en Grenade, Debussy; Etude en forme de valse, Saint-Saëns. Oscar Seagle—Zwei Zigeuner Lieder, Dvorak; Ständchen, Brahms; Eros, Grieg; Der Frühling Naht, Rachmaninoff; Crimson Petal, Roger Quilter; Let Miss Lindy Pass, Winthrop Rogers; Memory, Blair Fairchild; Adoration, Kurt Schindler; Ecstasy, Walter Morse Rummell.

Mr. Seagle is an artist of admirable qualifications. A pupil and assistant of Jean de Reszke, he has acquired from his great teacher a most finished art of vocalism. His voice, a round, full and resonant baritone, is well equalized throughout its compass, smoothly produced, and in general handled in a manner that emphasizes its beauties. There is French refinement and finish of style in Mr. Seagle's singing, as was beautifully exemplified in the two old French songs "L'Amour de moi" and "Chanson à Danser" on the first part of his program—both delivered in beautiful *mezzo voce*. Polished, too, are his phrasing and enunciation, and he interprets with taste, if not always the profoundest emotional effect. He was obliged to add a number of extras in response to the applause of a large and genuinely delighted audience.

Mr. Nat proved a splendid accompanist, fulfilling every requirement of this immensely exacting art with skill. His solos were also warmly applauded and he, too, found it necessary to prolong his share of the program with extras. His technical equipment is remarkably complete and his tone is beautiful and never forced. His readings of Beethoven and Chopin—whose F Sharp Nocturne and "Butterfly" Etude he played as encores—lack poetry and imagination. But Mr. Nat is young and may yet acquire these qualities. H. F. P.

### Daily press comments:

To many his singing was a surprise in the manifold and remarkable excellences it displayed; and it was obvious that it gave a very real pleasure, that was unreservedly and enthusiastically manifested.—Mr. Aldrich in the *Times*.

He is an interesting singer with an excellent voice, which he knows how to use. His tone production is the best displayed here by any newcomer in a long time.—Mr. Key in the *World*.

Seagle's round and vibrant voice is perfectly placed; his emission well nigh flawless; his attack quick, accurate and effortless; his legato smooth, fluent, finished; his tonal scale, which embraces two octaves easily, wonderfully equalized.—Max Smith in the *Press*.

Maria Labia has been invited to sing *Tosca* at the Kurfürsten Oper in Berlin.

 <p><b>GILDA LONGARI</b> Prima Donna Soprano Just returned from triumphal tournee through west with AMATO. Open for concert engagements. Quinlan Agency, N. Y.</p>	 <p><b>MAESTRO FERNANDO TANARA</b> Conductor Metropolitan Opera House Coach of principal artists Metropolitan Opera House: Farrar, Slezak, Amato, Alma Gluck, Bonci, Jadowker, etc. Limited number of pupils accepted. Hotel Navarre, New York</p>
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## MISS PARLOW MAKES CLEVELAND DEBUT

**Wins Success as New York Philharmonic Soloist—Schumann-Heink Recital**

CLEVELAND, Jan. 13.—The opening of the season of "Pop" concerts on Sunday, the Schumann-Heink recital on Monday, the unusually fine concert at the Fortnightly Club on Tuesday and the concert by the New York Philharmonic Orchestra, with Kathleen Parlow, on Wednesday, has been the calendar for the second week of January. To speak first of the novelty: Cleveland had waited a year to hear the young Canadian violinist, and the musicians of the town were in eager expectation of her first appearance. Strinsky's program was built upon an heroic model. It began with the César Franck D Minor Symphony; next came Liszt's "Tasso" and then Miss Parlow in the Beethoven Concerto. It was not a happy combination, the concerto being too serious and conventional a number to follow a symphony. Miss Parlow played it with wonderful technic and intellectual comprehension. Her tone was purity itself. One received the impression of an inspired medium bearing the message of the composer directly to the intelligence of the listener. There was nothing depending upon personality, for simplicity and complete absorption of self in the music performed were from the first apparent. As an encore Miss Parlow played the Tartini-Corelli variations.

The orchestra under its new conductor made an extremely favorable impression. Josef Strinsky certainly gets results as few conductors do, and there are already marked gains in life and vigor in the work of the veteran orchestra. "Tasso" was decidedly effective and vivid in color and the "Freischütz" Overture had a fine swing of elastic rhythm and tempo.

The Schumann-Heink recital was, however, the red letter event of the week. Never was the great contralto in fuller and fresher voice. The holiday spirit and the holiday rest seemed to bring about a fine condition of artistic well being. The huge armory was packed and every number of a notable program of German and English songs was received with enthusiastic satisfaction.

Ohio artists who appeared at the Fortnightly Club concert on Tuesday were Mrs. Maud Doolittle, of Oberlin, pianist, and Caroline Harter Williams, of the same place, violinist. This club has most of the artists of the surrounding towns within its membership. Both these players are to be classed in professional ranks, for their technical proficiency, and breadth of conception are quite beyond the pale of the amateur. Mrs. Jessamine Pike Sawyer sang two groups of songs with great purity of voice and fine emotional quality.

ALICE BRADLEY.

### MEMPHIS SYMPHONY CONCERT

**Local Orchestra's First Performance of Season Given with New Conductor**

MEMPHIS, Jan. 18.—The Memphis Symphony Orchestra gave the first concert of its third season on January 10, and as this was the first public appearance of the new conductor, Arthur Wallerstein, the occasion was of great interest.

Mr. Wallerstein is a young man who brings a large experience, Continental training and much enthusiasm to the work given him. With only five weeks of preparation, coming here a stranger, with the task of organizing and securing new men, he showed his good judgment in the arrangement of the program. Opening with Weber's "Oberon" Overture; for the symphony, giving Mozart's in C; following with a "Valse Triste" of Sibelius and closing with that brilliant Second Suite of Bizet, "L'Arlésienne," he gave an entertaining concert and at the same time did not go beyond the capacity of his audience or orchestra.

The soloists were Yvonne de Treville, coloratura soprano, and Angelo Cortese, the harp soloist of the orchestra. Miss de Treville is a charming singer and was very much enjoyed. She gave an aria from "La Traviata" and the "Bell Song" from "Lakmé."

S. B. M.

### MAUD POWELL IN MEMPHIS

**Wins Her Way to Immediate Favor by Wonderful Performance**

MEMPHIS, Jan. 18.—The members of the Beethoven Club and a number of music lovers of Memphis heard Maud Powell in one of her delightful recitals recently and gave the violinist a genuine ovation for her beautiful playing. The closest attention was given the entire program, which opened with Wieniawski's D Minor Concerto. The second number, "Theme and Variations," from the "Kreutzer" Sonata, was a rare treat. When Miss Powell finished the Preludium and Allegro of Pugnani cries of "Bravo" came from all over the house. It was a wonderful performance and completely won her audience. This charming artist was very generous, responding with numerous encores, among them Beethoven's G Major Minuet, and the always enjoyable "Ave Maria."

Memphis audiences are given to favoritism and Maud Powell will assuredly be added to the list of its chosen ones. Mr. Liachowski, who assisted her, gave a Chopin Prelude and the "Wedding Music" of Grieg for his solos, both of which were enjoyable.

S. B. W.

**Spross to Preside at Performance of His New "The Word of God"**

Charles Gilbert Spross's new work, "The Word of God," which had its first performance early this season and has been repeated many times with success, will be performed by the Washington (D. C.) Choral Society, Sidney Lloyd Wrightson director, on January 29 and 30. By special request Mr. Spross will preside at the piano. As accompanist Mr. Spross will also have appearances during January and February in Paterson, N. J., in New York and in Poughkeepsie. His appearances in New York will be with the Mozart Club and the St. Cecilia Society.

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## HADLEY ORCHESTRA IN SUPERB CONCERT

**Newly Found Beethoven Symphony Given Masterful Performance in San Francisco**

SAN FRANCISCO, Jan. 15.—An audience that packed the Cort Theater and a program remarkably beautiful in its selection and performance made the second symphony concert by the San Francisco Orchestra last week a notable event. Under the guidance of the energetic young American director, Henry Hadley, the players are rapidly reaching that standard of excellence that will entitle them to comparison with the country's greatest orchestras.

The opening number was Goldmark's Overture to "Sakuntala," which was superbly played. The audience was charmed with the work of the organization and gratefully applauded. The number which followed was the most important on the program, the C Major Symphony, of Beethoven, recently discovered at Jena. The announcement that it was the "first performance in America" was not justified, however, as the symphony had already been presented in Boston, but Mr. Hadley had had this work in preparation for some time. In his sympathetic and scholarly reading of the great master he scored a triumph, and his admirers look forward to his interpretation of the greater works of Beethoven in future concerts.

The Moszkowski Suite No. 1, which closed the concert, was given its first performance in San Francisco. The players were entirely adequate to the demands of the brilliant five movements and the work was received with unstinted applause.

The Beel Quartet made its initial bow in San Francisco recently. Sigmund Beel was an important figure in the musical life of San Francisco some years ago and returned from London only recently. The quartet is composed of Sigmund Beel, first violin; Emilio Meriz, second violin; Nathan Firestone, viola, and Wenceslao Villalpando, cello. The playing of a well-chosen program was characterized by bigness of tone, accuracy of attack and the genuine artistic interpretation.

The noted London teacher of singing, William Shakespeare, was the guest of honor at a reception given by the Sequoia Club on Friday evening of last week. A musical program was presented and Mr. Shakespeare delivered a brief address on his life history, mentioning his fondness for California and its climatic advantages for the singing voice. He will remain in the city about two months. The program in charge of H. B. Pasmore, the local singing teacher, was given by Evangeline Sale, Ray Scott, Chester Herold, H. B. Pasmore, Mrs. Elvira Hobbs, Judith Reusch, Sophie Rottanzi, Inez and Leona Merchant, Mrs. Blanche Ashley, Phyllida Ashley and Harriet Pasmore.

The Paris Grand Opera Company closed its season by performances in Oakland of "Hérodiade," "Romeo and Juliet" and "Louise." The closing operas here were "Madama Butterfly," "Hérodiade," "Lucia" and "La Bohème." The "Lucia" performance was a benefit in compliment to M. Affre, the tenor, and "La Bohème" was a testimonial to Mme. Chambellan, who sang Mimi.

R. S.

### SONGS OF ALL THE SEASONS

**Spring-Summer-Autumn-Winter Recital by Dorothy Temple.**

WILLIAMSPORT, PA., Jan. 22.—A most artistic song recital was given before the members of the Clio Club and their friends recently by the New York soprano, Dorothy Temple. The cleverly arranged program was as follows:

Autumn: "Autumn," Sidney Homer; "Autumn," J. Phippen; "Herbstlied," Schumann; "Chanson d'Automne," Sokoloff. Winter: "Schneeglöckchen," Schumann; "Winternacht," Hollaender; "Blow, Blow Thou Winter Wind," Dr. Arne; "Winternacht," Blumenfeld. Spring: "Frühlingsrauschen," Rubinstein; "Printemps Nouveau," Vidal; "Floods of Spring," Rachmaninoff; "Spring, the Sweet Spring," E. A. Brown. Summer: "Nuit d'Été," d'Hardelot; "Stars of the Summer Night," Tosti; "Die Sommernacht," Arnesky; "Feldensamkeit," Brahms; "In Sommer nacht," Schuetz.

Miss Temple was in splendid voice and her intonation and enunciation were perfect. She sang her French and German numbers clearly and distinctly. All of her songs were sung with sincerity, intelligence and taste, displaying purity of tone, and artistic temperament.

An exquisite little song, entitled "My Baby," written by J. Will, Jr., and D. Brown, has been dedicated to Miss Temple. She won many enthusiastic recalls, responding with two encores, "When Love Is Kind" and "O My Laddie."

A. E.

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## MME. ALDA SINGS WITH OBERHOFFER ORCHESTRA

Minneapolis Audience Gives Soprano  
Enthusiastic Reception—Ambitious  
Program by the Orchestra.

MINNEAPOLIS, Jan. 13.—There was a large attendance at the last regular Friday evening concert of the Minneapolis Symphony Orchestra, despite the extreme cold. The program was exceedingly modern and interesting. The orchestral numbers included Chadwick's Symphonic Suite, which was heard for the first time in Minneapolis. It was given a fine performance. Mr. Oberhoffer is ever ready to prove his interest in American composers.

"Death and Transfiguration," by Richard Strauss, was a number which stirred the audience. Mr. Oberhoffer has grasped so fully the spirit of the composition that he gives a most vivid and eloquent reading. The Tannhäuser overture completed the orchestral program.

The soloist of the evening was Mme. Frances Alda, the soprano of the Metropolitan Opera forces. She has a delightful personality and sings with true artistic spirit. She sings with both warmth and intelligence and the audience gave her a most enthusiastic reception. Her numbers were the aria "Depuis le Jour," from "Louise," by Charpentier; the prayer from "Tosca," by Puccini, and an aria from "Madama Butterfly." For encores she sang the "Ave Maria" from Verdi's "Otello," and a "Gavotte" from "Manon," by Massenet.

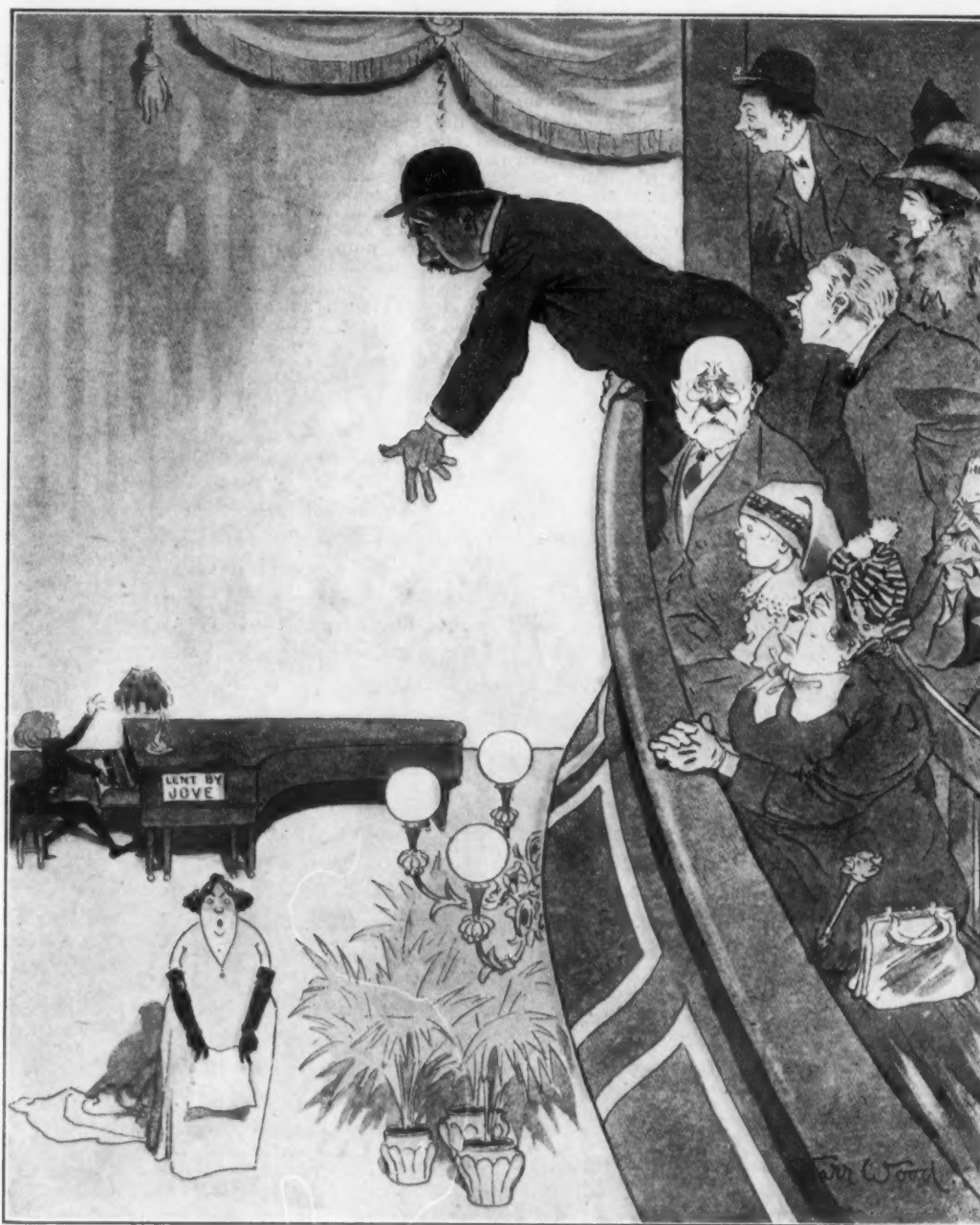
Richard Czerwonky, the concertmaster of the orchestra, was the soloist at the popular concert given Sunday afternoon by the Minneapolis Symphony Orchestra. Mr. Czerwonky has shown himself an artist of exceptional ability, technically and musically and he is sure of a welcome that comes near an ovation when he appears as a soloist.

He played the difficult "Rondo Capriccioso" by Saint-Saëns and "Gypsy Airs" by Sarasate, as his regular numbers, and for encores gave "Zephyr," by Hubay, and Kreisler's "Liebesfreud."

The orchestral numbers included Weber's "Oberon" Overture, Schubert's "Unfinished" Symphony, Dvorak's "Three Slavonic Dances" and the "March of Homage" from "Sigurd Jorsalfar" by Grieg. They were all played with fine color and vigor.

As usual the audience tested the seating capacity of the Auditorium. E. B.

## "ONE BAD TURN—"



Singer—Will you miss me—  
Galleryite—Chuck us up one of them ferns, missis, an' I'll try not to.—London Tatler.

The trusty Percy B. Kahn is again  
Mischa Elman's accompanist on his present  
European tour.

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## WEBER-BEHRENS CONCERT OF UNCOMMON APPEAL

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Skillful Playing

The second New York musicale of the Weber-Behrens Ensemble took place in the Hotel Plaza on January 16. The program was devoted to the Beethoven "Kreutzer Sonata" and the First Sonata of Grieg, op. 8, played by Gisela Weber, violinist, and Cecile Behrens, pianist; "Au Matin," by William Mason, and the Thirteenth Hungarian Rhapsody, Liszt, for Mme. Behrens, and two movements from Godard's "Concerto Romantique" for Mme. Weber.

An adequate performance of the master-sonata of Beethoven must possess above all *finesse* of ensemble and a working together of the two artists engaged, which can only be accomplished after considerable time and much rehearsing. Both Mmes. Weber and Behrens made the most of the splendid opportunities offered them and performed the work in fine style.

Mme. Weber, whose excellent musicianship no doubt prompted her to do the *Adagio* and *Canzonetta* of the Godard Concerto, won hearty applause for her finished playing. She has the breadth of the Belgian school, of which she is an exponent, and in the slow movement, which is one of the finest things Godard wrote, her tone was pure and sonorous; the sprightly *Canzonetta* made a delightful contrast, and was equally well played. Ludmilla Vojacek played the accompaniments in good style.

A stirring performance of the Thirteenth Rhapsody of Liszt proved Mme. Behrens equally at home in solo work. Her technic was sure, her octaves and chord work being marked by great precision throughout. She also played a charming little bagatelle by William Mason, who was her teacher, receiving much applause from the audience, which completely filled the concert room. A. W. K.

## Volpe Symphony Orchestra to Tour Country

The Volpe Symphony Orchestra of New York will be sent on tour next season with a list of high class soloists under the management of E. S. Brown. This organization is under the leadership of Arnold Volpe and is ranked among the best orchestras in the country.

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Mme. Frieda Langendorff, the contralto, formerly of the Metropolitan Opera Company, and this year with the Royal Opera of Berlin and Covent Garden, London, returned to America on January 8 for her third transcontinental tour, under the management of Marc Lagen. On the evening of her arrival she opened her tour at Orange, N. J., and left New York the next morning to fill engagements in Camden, N. Y., Syracuse, N. Y., Lowell, Mass., and various other New England cities. This season she will be heard again on the Pacific coast, where she is booked for twenty-five joint recitals with Betsy Wyers, the Dutch pianist. Miss Wyers will assist Mme. Langendorff in many of her concerts this season.

Charles Hackett and Harold Meek in  
Boston Recital

Charles Hackett, tenor, and Harold Meek, baritone, gave a joint recital on January 12 before the Harvard Musical Association of Boston, and the singing of a well-selected program was cordially received.

## The American String Quartette

Cons. Gertrude March 1, 1st Violin. Miss Evelyn Street, 2d Violin. Miss Edith Jewell, Viola. Mrs. Susan Lord Brandegee, Violoncello  
"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.  
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New York, January 27, 1912

### THE CASE OF LEO SLEZAK

Leo Slézak, the gigantic Czech tenor of the Metropolitan Opera House, brings charges against this paper. These charges he made to the editor, in person.

"They were definite, and though Mr. Slézak has since endeavored to recede from them—indeed has expressed his regret at having made them—we propose to print them, as they involve the very right to exist of this journal.

As our readers are aware, Mr. Slézak recently made his début on the concert stage here in New York.

A notice of the concert appeared in MUSICAL AMERICA, and, as is the custom of the paper, when new compositions or new operas are produced or important débuts are made, extracts from some of the criticisms in the leading New York dailies were appended to the paper's article. In doing this we follow a custom common with many of the daily papers.

Soon after the appearance of the paper, Mr. Slézak called at the office of MUSICAL AMERICA and made the following charges:

*First:* That the paper had not only gone out of its way to quote other journals, but had picked out only the most unfavorable notices of his concert.

*Second:* That this had been done maliciously by one of the representatives of the paper who had failed to secure a contract for advertising from him for a certain amount, though he had expressed his willingness to do business for a smaller amount, which was all that he could afford. That he wanted to do business with the paper and insert some advertising of his concerts, if all unfavorable mention were excluded.

The reply of the editor of MUSICAL AMERICA to Mr. Slézak was:

*First:* That the representative of the paper in question, whom Mr. Slézak charged with maliciously printing bad notices of his concert, had no knowledge of the article which had appeared, had nothing to do with it and had no connection with the editorial department.

*Second:* That the charge that only unfavorable notices had been selected was wholly unfounded, as would appear from the notices themselves.

*Third:* That as far as Mr. Slézak's offer to do some business with the paper was concerned, as he had brought wholly unwarranted charges and virtually demanded the suppression of unfavorable notice, he did not have money enough to secure even one line of advertising.

With regard to the charge that only unfavorable notices were printed, we beg to append herewith the notices which were selected, and which appeared in this paper, so that the readers of MUSICAL AMERICA may judge for themselves whether nothing but what was un-

favorable was picked out as a matter of revenge, as Mr. Slézak claimed:

Comments of the daily newspaper critics:

He showed some tender pianissimo vocal qualities in addition to the usual ringing dramatic notes for which he is famous at the Metropolitan. There was a certain monotony of style about his singing of German songs, of which there were two groups, but he disclosed an amazingly good command of English in some American songs and earned his greatest applause with them.—Mr. Ziegler in the *Herald*.

He enters quite closely into the mood of some songs, especially the more sentimental ones; and his enunciation of the text, either in German, French or English, the three languages in which he sang last night, is always commendable. However, his throaty production rendered much of his singing unpleasant in so far as the quality of the voice was concerned. It is a monotonous voice also, and one not capable of assimilating many colors unto itself.—Mr. Aldrich in the *Times*.

There were moments when a greater steadiness of tone was wished for, a stricter adherence to pitch and in the "Adelaide," a closer familiarity with the text. But on the whole he exhibit opulent resources of voice, fine skill in tone placing, careful treatment of phrase and a sweeping dramatic power alternating with exquisite tender feeling in emotional expression that was entirely free from garish effect.—Mr. Henderson in the *Sun*.

Taken on the whole, Mr. Slézak seemed to be in good voice, though once or twice he suffered from slips in intonation.—Mr. Krehbiel in the *Tribune*.

Had the editors of MUSICAL AMERICA desired, as Mr. Slézak claimed, to print only unfavorable criticism as to his work, they would have picked out the article, written by Mr. Henry T. Finck, of the New York *Evening Post*, a paper with whose views people may at times disagree, but whose ability and honesty of purpose have never been questioned, just as there has never been even a breath of suspicion against their scholarly, conscientious and veteran musical critic. This is what Mr. Finck wrote:

"It is a pity Mr. Slézak did not sing these songs in the English, and it is also a pity he sang off the key so frequently. This bad habit is gaining on him, and he should take measures to stop it before it becomes incurable. In all probability dieting would promptly cure it. Song recitals are pitfalls for singers who have not full command of vocal resources, and fine as Mr. Slézak's natural gifts are, he does not sing songs like an artist. He has had great successes in Germany as a *lieder* singer, but Germany and America are very different in the matter of opinion concerning the merits of singers. It is best for the average opera-singer to keep to the operatic stage and not venture into the difficult realm of songs. Jean de Reszke never did it: he knew his sphere. Nor does Caruso give recitals. *Ne sutor supra crepidam* is still a good maxim. These remarks apply to last night's recital in general. There were some decided exceptions. He sang Liszt's 'Lorelei' very well indeed, both from the purely vocal and the dramatic points of view, but here the pianist failed to bring out the varied emotional significance of his part, which, if properly played, makes this song a splendid miniature music drama. Rubinstein's 'The Tear' also was most successful, and so was the 'Serenade' of Strauss. The audience evidently enjoyed the program and the recital very much."

Only last Sunday the New York *World*, in regard to the charge made by a clergyman that there is no criticism in the press of New York because the critics are leashed by the advertising department, which, of course, implies that when the advertising department does not get business the editorial and news departments take it up (which is virtually Mr. Slézak's charge), said editorially:

"One of the cheapest of the falsifications disseminated about New York newspapers is that their dramatic and musical criticisms are open to advertising influence. As a matter of fact no such practice obtains, nor does the motive for it exist, even if newspapers were disposed to sell their opinions."

The editors of "Musical America" will admit that there have been and are certain commercial musical sheets, whose methods are reprehensible—but "Musical America" is not of this class, and the best proof of it is that it has printed Mr. Slézak's charges at the same time that it begs to assure him that it will continue, as it always has done in the past, to treat him as he deserves to be treated, namely, as an artist of the first rank, whose work on the operatic stage it will be always proud to recognize, but whose limitations, especially in the concert field, its critics will note, when called upon, as part of their duty.

Had Mr. Slézak simply requested an explanation or a correction he would have received it at once, and with all courtesy. But he came, made the most dishonorable charges and then offered to pay for peace!

In publishing Mr. Slézak's charges we but follow the example of one of the oldest, most distinguished and also most independent and fearless journalists in this or any country. His name is James Gordon Bennett of the New York *Herald*, who, whenever any person of standing made charges against him or his paper, printed the charges in his own columns.

*John C. Freund*

### BOSTON MUNICIPAL OPERA

The introduction of the bill to make the Boston Opera House a municipal institution, as reported in MUSICAL AMERICA last week, is an event of which the country may well take notice. The states of the old world long ago found that it was worth while to support musical art, and especially so popular a form of it as opera. In Germany one stumbles on the Stadttheater and the Stadtooper at every turn. Now, after some hundred and thirty years of national life, the idea gets a possible entering wedge in America.

Boston was ever radical and progressive in municipal enterprise and development. From the Boston Tea Party to the present venture, she has taken many a stand for national and civic progress. If the Tea Party was an advance by breaking away from the old world, the municipal opera plan is an advance by adopting one of the old world's long tried and successful ideas.

Opera is distinctly a concern of the people, or at least it should be, if properly run. There is reason to suppose, therefore, that it is better to support opera municipally, than to have it wholly a matter of private enterprise. True, there is a certain snappiness about private enterprise, due to the necessity of extraordinary alertness arising through the absolute need of commercial success, and there is apt to be a certain slowness and heaviness in enterprises conducted under municipal patronage.

However, American cities are not likely to fall into the bureaucratic condition of Europe in the conduct of such affairs, although the possibility of such a danger should be plainly pointed out. The organization of the management should be so framed that there is the least possible danger of such a thing. The city music commission, and the board of operatic directors, these being the proposed controlling bodies in Boston, should be able to keep open the path of progress, especially in a city famous for its long list of citizens able and willing to lift a voice for freedom, justice and progress.

Let the experiment be tried. Let joy be unconfined at the Boston operatic tea party. May it succeed, and set a glorious example to all the municipalities of the land!

### PERSONALITIES



Joseph Zoellner and César Thomson in the Garden at the Latter's Home

Joseph Zoellner, who with his three children makes up the personnel of the Zoellner String Quartet, which is to tour America this season, is himself a pupil of César Thomson, the veteran Belgian violinist and teacher of some of the world's greatest violinists. Those of Mr. Zoellner's children who play the violin also studied under Mr. Thomson. On their vacation trips in Europe a visit to their former teacher is one of the much-anticipated pleasures. A unique feature of this tour is that this is probably the first string quartet to visit this country in which the players are all members of one family.

**Matzenauer**—Although Margarete Matzenauer, the Metropolitan Opera soprano, is an accomplished linguist, speaking English, French, German and Italian fluently, it is an odd fact that she does not speak Hungarian, though born in Temesvar, Hungary. Her mother and father were Austrians, her father an opera conductor and her mother an opera singer.

**Gerhardt**—Elena Gerhardt has a passion for the collection of lace. She has a wonderful collection of Italian, Flemish and Spanish laces and several fine specimens of *point de Venise*. She cares nothing for lace simply because it is old or rare—all that she asks is that it shall be beautiful.





## BEHIND THE CURTAIN

An Italian Luncheon with Ariani and a German Feast with de Segurola—How Signor Gatti, Eating Behind the Scenes, Was Almost Exposed to Public View

"LES extrêmes se touchent," as the French people say. Last week that treat for the musical highbrows, that almost ascetic mental delectation of hearing the divine, exalted love poem of "Tristan und Isolde"—this week, a round of pleasure for the material senses, mostly on the gastronomic order.

Just think of having to digest in one



Marc Lagen Talks—as Caught by Viafora's Brush

short half week a *colazione* with Maestro Ariani at the Italian Club (including, of course, the delight of an interesting interview), a luncheon with Andres de Segurola at the Kaiserhof (including the innumerable stories and anecdotes between the courses of a German bill of fare), an invitation to dinner with Alessandro Bonci, the illustrious Italian tenor (I shall reserve this report for another week), an evening with Col. Savage's "The Million," half a dozen vocal recitals and winding up with the receptions which are just now the talk of the town at the studio of that great painter and artist-philosopher, Edmund Russell.

And with my mind in a state of effervescent exaltation my friend Marc Lagen pounces upon me with a dozen stories and a caricature. Fortunately Viafora has done me the favor to draw Lagen in the act of talking (which is his most natural state) and so I'll let the caricature speak for itself. That absolves me from telling his stories. When you are tired of him simply give him that engagement for his celebrated tenor or contralto or quartet—and he'll go home.

Adriano Ariani, the Italian pianist, is one of those modest creatures who shrink at the sound of their own voices and who reveal their true natures only when they feel thoroughly at home, for instance, in a crowd of congenial friends or at the Italian Club, which is at present the home of the Maestro.

At one o'clock I found myself in the cozy clubrooms of the most exclusive Italian organization in New York, a splendid building in Forty-fourth street, near Fifth avenue.

"Maestro Ariani is practising," the bell-boy told me. "Maestro plays all the time when he is at home; he will be here in a few minutes."

And so I looked over the paintings, the walls covered with colored caricature masterpieces by our friend Viafora. Just then Maestro Ariani rushed in.

"A thousand pardons if I have kept you waiting, but I had many things to go over this morning, and without practice no efficiency; let's go to the dining room."

The dining room was already well filled with club members and one espied me right away. Dr. Marafioti was shaking his fist at me. "You bad boy," he scolded, "I saw you last week; you were at the 'Tristan' performance—you have broken your vow never to attend an operatic performance!"

"Yes, yes, I know, but I have mitigating circumstances in my favor, and so has Maestro Ariani, who sat in my row."

"How so," interrupted Maestro, "I need no mitigating circumstances. I simply love Wagner; I have not missed one performance of 'Tristan' in New York, and if they give it thirty times I shall go thirty times—I—"

"But, Maestro, I do not doubt your love for Wagner, only I thought that if it had been my good fortune to escort a lady so beautiful and fascinating as the one who accompanied you, I might have understood the beautiful passages of 'Tristan' much better."

"Ah, but you must have seen that we did not miss a single note—we were both commenting on the indifference of the American public, which goes and comes during the acts. Why, most of them heard only the second act. It's an outrage! How can these people profess to love music?"

"I suppose that's the atmosphere in this country, which makes them do everything in a hurry," I ventured.

"That must be it, in fact, that is what struck me most on my arrival here and I'm not accustomed to the rush yet. Just think what a life these people lead—even those who are rich and independent—those who can afford to take things at leisure. One of my friends said once that the clocks were invented, made and intended for slaves only—but here every one seems to be a slave of the clock. They hear 'Tristan' with their watch in hand, because at 11:12 P.M. they must leave—no matter what is being sung at that moment."

"I cannot understand it," the Maestro mused; "things in our country are so different—so very different. At least we live, and we live for the joy of living, not for the sake of work only—what is the use of working so hard that one cannot enjoy the fruit of this work because the human machine is worked out. What is the use of rushing from one thing to another, from one appointment to another. Now look at ourselves here—it's just like in the good old country, eating our luncheon among friends, enjoying our conversation, with nothing to distract us."

But just then the demon prompted me to look at the clock, and to my horror I found out that I had missed my next appointment by ten minutes. As we rose the Maestro saw the apologetic look in my face. "Et tu, Brute," he said, reproachfully, "a slave of the clock! Ah!"

And I rushed off like a whirlwind.

Andres de Segurola met me punctually on the appointed corner at the appointed time the next day. "I had an idea," he said, "that you might neglect to note the appointment in your book and then you would surely have forgotten all about it. That's something that can't happen to me. Everything is in my head—this week four dinners, three luncheons, six receptions, some visits, taking a friend to the photographer—all in my head."

He laughed good naturedly when I took my notebook out and made another annotation of an appointment I must remember. "Where shall we go? I'll tell you"—his sonorous voice fell to a confidential stage whisper—"let's go to the Kaiserhof; they have pigsknuckles and sauerkraut there, and that's one of my favorite dishes."

I gasped. "What! You, to a German restaurant, where they eat sauerkraut?"

"And why not? I am very fond of a good many German things. This Summer I shall go to Germany and mingle exclusively with Germans in a German college. I shall be a thorough German student, for a month at least. You'll see when I come back I'll speak German without an accent."

"No wonder," I commented, "for one who has the linguistic abilities you have—Spanish, Portuguese, Italian, French, English, and now German!"

In the meantime we had made a triumphal entry into the Kaiserhof.

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"Well, well," he said, when we were seated, "what do you think happened to me this morning—here is the letter; it's from a big vaudeville agency—read it aloud!"

So I read:

Dear Sir:

I had the good fortune to be present at the first and second performance of the "Donne Curieuse," and was very much impressed with your excellent performance. Permit me to offer you the suggestion, in case you should ever decide to abandon grand opera, that you would find a splendid opportunity in vaudeville and that I, for one, would be ready to offer you an opening which would prove very satisfactory to you and in which you could earn a considerable amount of money; in fact, the salary I could offer you would be better than that of your present position.

We had a hearty laugh, after which I said, "But, really, every paper in town and the audiences seem to think that you were the surprise of the performance."

"No, no, you are flattering me—I'll tell you one of the little incidents which made the public laugh and which, I can assure you, was quite unintentional on my part."

"During the second performance, in the last act where I am supposed to prevent *Colombina* from peeping a last time through the keyhole, I fell over a bit of carpet and dived headlong into an imitation window, behind which the other artists of the cast were at dinner. The audience roared and I made the best of what might have proved to be a bad accident by pretending to be sorry for the broken window and sitting down on a couch making a face as if I expected severe punishment from my master."

"But that is not the really comic part of the incident. Behind that bit of scenery, with all the artists in costume, was also our director, Signor Gatti, who sat at that dinner table. He was, of course, perfectly secure from the eyes of the audience, he thought. When the crash came and he saw my head coming through the mock window—an episode not prescribed by the composer—poor Mr. Gatti's first thought must have been that the whole wing might come down and reveal to the audience his august personality in a Prince Albert suit or redingote among the artists on the stage. He fled in terror and with a swiftness which no one ever suspected him to possess."

"Oh, speaking of letters, here is another

one from our ambassador, notifying me that our king has graciously signed the order making me a commander of the order of Alfonso XII."

"My heartiest sympathy, there are many people who will envy you."

LUDWIG WIELICH.

My good friend, Paul Abels, has returned to the Metropolitan after a successful operation and has fully regained his good humor and his ability to tell stories. One of these, which has the added value of being authentic, concerns a rehearsal of Strauss's newest opera, the "Rosenskavalier." Dr. Muck was conducting the rehearsal and Dr. Strauss was an interested listener and critic in one of the orchestra chairs right behind Dr. Muck.

At a certain passage they disagreed violently about some *tempi*, and after a heated discussion Dr. Strauss, losing his patience, shouted: "After all, who wrote this opera, you or I?"

"Thank God," said Dr. Muck, with a sigh of relief, "you did!"

### Strike of Paris Opera Stage Hands Compromised

PARIS, Jan. 19.—A strike of the stage hands at the Paris Opera House was announced just as the curtain was about to be raised on a performance of "Monna Vanna" to-night and it looked for a time as if the opera could not be given. After a short but sharp meeting, however, a compromise was effected with the strikers and the curtain went up at 9:30 o'clock. It is said that the stage hands struck in sympathy with the members of the ballet, who quit the Opera last Monday.

### Carl Faelten's Interpretation Lesson

Boston, Jan. 27.—An interesting interpretation lesson was given by Carl Faelten, director of the Faelten Pianoforte School, before a large number of pupils and friends on January 17. The program included: Sonata, A Major, op. 2, No. 2, Beethoven; Preludes, op. 28, Nos. 18 and 23; Valse, op. 34, No. 2, Chopin; Symphonic Studies, Schumann. Mr. Faelten played in an artistic, finished style and his lesson as usual was an inspiration to his pupils and hearers.

A. E.

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## BEST LANGUAGE FOR MUSICAL EXPRESSION MARK

[From London Musical Opinion.]

SIR CHARLES STANFORD'S advocacy of Italian as a universal language for musical expression marks will probably lead to considerable discussion. From the point of view of tradition and sentiment, there is much to be said for it; but nowadays, when most fairly well educated people have a smattering of French and German, it seems that if any particular tongue is to be adopted for general use it should be one of these two if not English. After all, in a musical sense Italy has long ceased to be a power and the continued use of her language is mainly due to a survival of the feeling which caused the Irish bass singer, Mr. Foley, to call himself Signor Foli. The Italianising of artists' names is almost a thing of the past and no one will deny that a welcome sign of the times is the fact that an artist with an English name now gets something like a chance. I doubt very much if those esteemed performers, Donalda, Parkina, Leginska and Arturo Tibbaldo would be appreciated the less if they appeared respectively as Donald, Parkyns, Liggins and Arthur Tibbalds. Signor Foli probably did much better than Mr. Foley would have done, but things have altered since his day.

On the whole there is a good deal to be said in favor of English, German, French and Italian composers using their own tongue. Russian, Scandinavian and Norwegian writers are on a different footing. Very few of us know half a dozen words of their language, but thanks to cheap travel and easy methods of learning, we most of us know enough of the more generally used European tongues to be able to make out marks of expression. But if any language should be chosen for universal use in this way, I have a feeling that French has a stronger claim than any other, both on account of its expressiveness and also because it is easy to learn,—at least as to its vocabulary, which for this particular purpose is the main thing. It is difficult to account for preferences of this sort; but, for my part, Debussy's music always seems to me to be much better suited with French than with Italian terms. In his later works he seems to be entirely using his own tongue. Such directions as *alerte et vif*, *doux et expressif*, *lente et calme*, *toujours très calme*, *encore plus lent et plus lointain*,

*doucement soutenu*, and so on, are a pleasure to the eye and have a subtle charm akin to that found in the music of Debussy. Very few German words are as pleasant. *Sehr ruhig*, *weinevoll*, *glänzend*, and a few others have something of the same appeal; but *nicht zu schleppend*, *schlicht*, *gewichtig*, and the great majority are frankly hideous.

Among composers who have used English for their directions, none has a more interesting selection of terms than MacDowell. "Serenely," "not too loud but full and sonorous," "steadily resolute and firm," "with measured emphasis," "despairingly," "buoyantly," all these give much the same pleasure as the French words quoted above, and what is more important they actually convey more than the conventional Italian expressions. You may call it fanciful nonsense, if you will; but, in playing "From Puritan Days," the direction "steadily resolute and firm" means more to me than *risoluto*, and "with measured emphasis" more than *marcato*. It is difficult to understand why this is so, but I fancy that it is partly because the strong English words fit in better with the picture which this fine little piece calls up in my mind. Similarly, any arrangement of so distinctly Teutonic a form as a chorale is more fittingly served with directions in German than in Italian or French. A set of old English dances demands emphatically English terms, and so on.

Depend upon it, there is much more in words than meets the eye. If there were not, we should not find literary works losing so much in translation as they always do. It is all very well for a dictionary coldly to tell me that so-and-so in French is so-and-so in English, when the so-and-so happens to be a boot or an inkstand; but when we get away from such prosaic (if useful) objects, the case is altered. For instance, *vif* I am told means "quick;" but, whereas our English word is expressive of speed merely, *vif* gives one an idea of vivacity, which is not the same thing. I believe that the rate of progress of an elephant when going at full speed is very high, so that he may be truly said to go quickly, but his lumbering onset would not strike one as being vivacious. And in this connection undoubtedly the Italian *vivace* is a better term than "quick;" which, to express the same thing, should be followed by "with spirit," though there is much to be said for the old term "lively."

## KRAFT'S CLEVELAND RECITAL

Brilliant Playing of Organist In Long Program Much Applauded

CLEVELAND, Jan. 22.—Edwin Arthur Kraft, the Cleveland organist, gave a recital at Trinity Cathedral, Cleveland, under the auspices of the Ohio Chapter of the American Guild of Organists early this month. His program contained a "Fantasie Sonata, op. 21," by Ludwig Neuhoff; the well-known "Mélodie" of Tschaiakowsky, originally for violin, but transcribed for organ by Mr. Kraft; "Christmas," by Gaston Dethier; a "Toccata," by James H. Rogers; the Prelude to the "Meistersinger," and shorter pieces by Jongen, Sturges, Andrews, Bonnet, Silver and Baric.

Mr. Kraft's playing was in his best style, his registration being appropriate in all cases and splendid effects being obtained in the climax of the "Meistersinger" Prelude and the opening composition by Neuhoff. Though the program was long, Mr. Kraft's excellent playing made it interesting throughout, and he was applauded with sincere enthusiasm.

## Katharine Goodson's Recital Program

Katharine Goodson, the eminent English pianist, will give her first recital of the season at Carnegie Hall, New York, on Tuesday afternoon, January 30, at three o'clock. Her program will read as follows:

Sonata in A major, Mozart; Tema con Variazioni; Minuetto; Allegretto alla Turca; Faschingschwank aus Wien, op. 26, Schumann; Romance in A Flat, op. 29, No. 3, Hinton; Etude Arabesque, op. 29, No. 2, Hinton; Arabesque in G Major, Debussy; Valse Impromptu, Liszt; Berceuse, Chopin; Study in F Major, op. 25, No. 3, Chopin; Polonaise in A Flat, Chopin.

Arthur Nikisch introduced young Erich Korngold's "Overture to a Drama" at the last Gewandhaus Concert in Leipzig.

## THE ARTISTIC TEMPERAMENT

A Case of Nerves Plus Reminiscences, Declares Mme. Gerville-Réache

"My definition of artistic temperament? En voilà une question," Mme. Gerville-Réache, the operatic contralto, said laughingly to the reporter. "Well, it is nerves plus reminiscences. During the season we artists are kept constantly at 'concert pitch.' We never know from week to week what we may be expected to sing; rehearsals at home, rehearsals on the stage; weary hours with costumers and wig makers; performances, the dread of catching cold on the eve of an appearance; hurried trips to throat specialists' offices. Just remember the nervousness, the outbreaks of temper we expect of a wife and mother who is merely preparing to entertain a party of friends in her home. If something should turn wrong at the last minute, why, she could explain things away with a smile. We artists can't explain anything; no allowance is made for whatever goes wrong; and then people are surprised when our nerves escape our control.

"There is something else, too. After impersonating various heroines, whose temperament is rather spectacular, after trying for days and days to feel and to act like *Dalila*, *Butterfly* or *Tosca*, it is very hard for a singer to relinquish the newly acquired personality. We can't help displaying, now and then, in private life some of the mannerisms of those picturesque ladies.

"A boy brought up to use his knife as he would his fork may rise to power and wealth, but he is bound to betray some time his past rusticity.

"A sense of humor, however, saves the day in many cases; as soon as a singer realizes that she is relapsing into a *Tosca* or *Dalila* mood it takes very little effort to get out of it again. But those things are trying at times, especially for our associates. Just think of having breakfast every morning with *Dalila*."



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## MOVEMENTS IN MUSICAL LIFE OF FRANCE, AS MARCOUX SEES THEM

Debussy's "Pelléas" the Last Word in Music Drama, in Opinion of New Boston Opera Baritone Who Has Made Himself Famous as "Golaud"—French and Italian Ideals in Art—"Almost Necessary for a Frenchman to Have Italian Blood in Him to Reach Greatest Heights as an Artist"

Bureau of Musical America,  
No. 120 Boylston Square,  
Boston, January 20, 1912.

VANNI MARCOUX, after many a European triumph, woke up one morning last week to find himself famous in Boston, as well as at La Scala, Covent Garden, the Paris opera houses and other places, and this must have been very flattering to Mr. Marcoux. He had sung in "Pelléas" and literally made a sensation. Before leaving Boston Mr. Marcoux will appear also as *Mefistofele* and *Scarpia*.

Aside from his particular interests as an opera singer, Mr. Marcoux is an uncommonly intelligent and pleasant spoken individual. In other words, the professional business of interviewing aside, Mr. Marcoux is a delightful man to talk with, a man of engaging personality, whose views of men and things are positively sane and to be respected. For him the rôle of *Golaud*, in opera, is the most interesting that he has undertaken, and "Pelléas" is for him the latest word in the art of music-drama. This does not preclude a vast respect and admiration for opposite pole, as Mr. Marcoux puts it, Richard Strauss and his "Salomé," "the of all that Debussy has taught us." Nor does this appreciation of both Strauss and Debussy cause Mr. Marcoux to depreciate the great talent of Massenet.

"I sang as *Don Quixote* at the Gaîté Lyrique, at Paris, last season," he said. "It is one of the best operas that Massenet has written, and quite Italian in the

character of its music. And do not think that Massenet is not able to draw character. Of course, the librettists have already provided the singing actor with a very interesting character study, but, aside from this, Massenet has not neglected to paint



Vanni Marcoux, the New French Baritone of the Boston Opera House, as "Don Quichotte," in Massenet's Opera of That Name.

in tones both the *Knight* and the *Squire*, and Mr. Fugère, who was the *Sancho* with me, found that rôle and that music as interesting as I found mine.

"Massenet, now in his 70's, is diverse. He has written for me the part of *Panurge*, in his new opera after Rabelais. That opera has much of French wit and expressiveness, but it is written with a simplicity that approaches near to the style of Gluck and his period. And Massenet is still writing.

"He works most arduously. He leads a very regular life. Up at four A.M., to bed at eight o'clock, and so on. He is much of a family man. So is Debussy, who has a horror of the outside world. He stays at home all the time. Mother sits in one corner and daughter in another, while Debussy is thinking, thinking, with his hand to his forehead. Sometimes it is very amusing. He has rather strange eyes and a striking forehead, and looks

a little as if he were in the clouds. Last Summer d'Annunzio was in Paris. He is just as much or more of a dandy than he used to be, and just as much an egoist. D'Annunzio often believes himself to be God. It was he who recently approached Lina Cavalieri. 'Madame, you are the most beautiful woman in the world, and I am the greatest poet. Why, aren't you?'

Mr. Marcoux was born in Turin, of French parents. His father became naturalized in Italy and Mr. Marcoux, who studied at first for the bar and who has, in fact, passed the examination necessary for that office, is in his turn a naturalized Frenchman. But Mr. Marcoux had a very thorough musical training and studied the voice under Collino in Turin and Boyer in Paris. He has an admiration which he does not conceal for the artistic impulse of the Italian and his genuineness of feeling. "I cannot help saying that I think, in considering the art of the French and the Italians, that it is as a rule almost necessary for a Frenchman to have Italian blood in him to reach the greatest heights as an artist. I tell you what I think about it. That's all. I must say that I have often admired Mounet Sully, but would you compare his art in depth and sincerity with the art of Novelli? I have often admired Sarah Bernhardt, but with her art is one thing and personal feeling another. Art is a masque. But with Duse art is herself. The Frenchwoman calculates an effect to a nicety—there is no nature more precise than the French nature—and manages to make that effect, always. The Italian is led more by the feelings, and thus she possesses others as well as herself. When the Italian artist is serious and when his critical sense is developed—well, what do you think of Toscanini?"

"Audiences are interesting. None is more critical than the English audience unless, perhaps, it is the audience of America, which I do not know yet. Certainly the audiences in Boston are far from cold, as I had been warned in advance they would be. The audiences in London are exceedingly intelligent. They know more about singing, it seems to me, than almost any other audiences. I must say, after singing a first performance in this opera house that its acoustics seem to me better than those of any opera house in which I have sung, save Covent Garden. In both of the theaters they are extraordinary."

Mr. Marcoux went on to speak of literature, of civic government, the training of the young, arts and crafts, and the drama. He seemed to believe that there were enormous possibilities in the younger school of French dramatists and that, incidentally, Maeterlinck had exerted a powerful influence upon these new men, and that in later days this influence would be more appreciable than it is at this time. "And do you notice how much of Maeterlinck is set to music? I have sung another part in one of his dramas, that of *Guido* in Fevrier's setting of 'Monna Vanna.' Oh, it is not so poor. It is not so individual as Debussy's score, but it has some genuinely dramatic moments, and it is well written. There is that other fellow over there. He shocks some of them in Paris. I mean Laparra. I think that he is very talented, and so sincere, so straightforward! And I can assure you that 'Habañera' is Spain, really Spain, a little height-

ened for the sake of romantic coloring, but nearer the essential Spain than almost any other opera that I know. Laparra is going along by himself. He is no Debussyist, no vague 'réveur.' His dramatic outlines are clear and harsh, and, if he is still a little under the influence of Berlioz, that is a better style for the young man to imitate than, say, the style of Debussy and his followers, which can only lead into uncertain ground. Most of the critics objected to Laparra's 'Jota' when it was given in Paris last Fall, but it seemed to me fully as strong and more mature than 'Habañera.' There is another composer over there who is very talented, unfortunately unknown here. That is Charles Malherbe. Then there is Bloch, whose 'Macbeth' was heard not long ago. It is too ugly, and it is impossibly thick—I think already an evidence of the influence of Strauss. And perhaps you will agree with me that good music, to live, must have beauty and order in some form."

Mr. Marcoux spoke of Wilde and of Poe, whom he greatly admires, and of d'Annunzio's latest work, "Le Mystère de St. Sebastian," a much weaker piece, he believes, than former works of d'Annunzio. "And the music of Debussy? He is writing two new operas. They may be better, but the music for 'St. Sebastian' is thin and weak."

Mr. Marcoux departed. "It is time for my rehearsal with Mr. Caplet. You know when a rehearsal with Caplet begins but you never know when it ends."

A partial list of the Marcoux rôles may be of interest. He has sung as *Arkel*, as well as *Golaud*, in "Pelléas." In addition to those already mentioned are *Mefistofeles*, in "Faust"; *Leporello*, in "Don Juan"; *Basilio*, in the "Barber of Seville"; *Sparafucile*, in "Rigoletto"; *Marcel*, in "Les Huguenots"; the *King*, in "Lohengrin"; the *Landgrave*, in "Tannhäuser"; *Colline*, in "La Bohème"; *Gaspard*, in "Die Freischütz"; *Hagen*, in "Sigurd," of Reyer, and numerous other parts in operas less known to-day.

OLIN DOWNES.

### Chicago Pianist Plays in Berlin

CHICAGO, Jan. 22.—Ruth Klauber, a pupil of Victor Heitz, of the Cosmopolitan School, appeared with the Berlin Philharmonic Orchestra recently at Blüthner Hall, Berlin, with tremendous success according to letters received here. The program consisted of the Schumann Concerto, the Sauer Concerto and a group of small pieces. Miss Klauber received a cordial welcome. Mr. Heinze conducted.

C. E. N.

### Emil Günther Recovers from Appendicitis

Emil Günther, the manager of the New York branch of Arthur P. Schmidt, the Boston publisher, returned to his work last week after an absence of a number of weeks owing to an attack of appendicitis. His recovery will be a source of satisfaction to the many patrons of the firm.

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**METROPOLITAN TENOR ON OPERA IN ENGLISH**

[Riccardo Martin in Sunday Magazine.]

IN the first place, let us be frank—English is not a language so well adapted for song as Italian, or even as French. It is the clear vowel sound that in singing is the only one that can be easily pronounced. In Italian there are only five of these—a, e, i, o, and u—and, as in addition nearly every Italian word ends with one of these vowels, and as many words begin with one of them, it is easy to see why Italian possesses the supremacy of song. Italian works shape themselves to the mold of music as wine to the form of the winecup. We have the same condition in French, though not to so great a degree.

But what do we have in English? We have, to begin with, consonants unnumbered. Here was a sentence I had to sing in an American opera produced two years ago: "False friends, I have forsworn myself—stop, stop, I say! I will not dance!" And some persons complained that they could not understand me! All I can say is that the man who could make that sentence intelligible in song has never yet been born! Then, again, instead of five pure vowel sounds as in Italian, English possesses twenty-seven vowels and semi-vowels, and these semi-vowels are many of them practically impossible of correct enunciation in anything except the plainest recitative unaccompanied by orchestral music.

So it is that the composer who undertakes to write an English libretto must realize that he is not merely a poet, but that he is dealing with certain scientific facts as well. He must take into consideration the singer and the limitations of the singer. I believe that in "Mona" Mr. Hooker has done this, has emerged triumphant both as

poet and as librettist, and I feel that when this opera is produced the public will receive a most agreeable surprise.

Yet there is still another side to be considered. The advocates of any cause come too often to demand absolute perfection, a perfection that never has existed on land or sea. It is all very well for the public to demand that each word in an opera be understood, and to point to Italy and France as examples of their theory. The only answer is that neither in Italy nor in France does the public understand each word. The people come to the opera having first studied carefully the libretto. They do not expect to understand each word, and they do not. I doubt if the singers whose diction is the best make clear one-half of what they sing. It is an absolute impossibility, with the violins running up and down the scales and the brass blaring out unrestrainedly. The best the singer can do is to let his audience catch his words when it is possible, and by this and with the aid of the librettos which they have already studied give them the impression that they are hearing the rest—though in reality they are not. It is this conscious self-hypnotism that is prevalent all over Europe among opera audiences. They do understand what is going on; but it is only partly through understanding the singers themselves.

Yet I feel confident that opera in English has a future, and a bright one. The increasing number of English-speaking grand opera singers is also a most encouraging factor in this regard. A land that produces singers will not be long before it produces composers, and it is to the American composer and not to any translations of foreign operas that those who have at least the welfare at heart of English opera must look.

**TWO NEW BOOKS ON MUSIC**

A REVISED third edition has just appeared of H. E. Krehbiel's "Chapters of Opera." There can be little doubt that this book is by far the most interesting and valuable of Mr. Krehbiel's writings and aside from its value as a record of operatic happenings in New York since 1825—from the minutest to the most important—it is a volume that holds the attention of the reader throughout. It is always delightfully readable and entertaining. The present edition contains an appendix in which are discussed the Metropolitan seasons from 1908 to 1910. The completeness of the index adds much to the convenience of the reader.

A VOLUME entitled "Foundation Exercises for the Violin," by Eugene Gruenberg, has appeared from the Ditson press.

"CHAPTERS OF OPERA." Third Edition, revised. By H. E. Krehbiel. Cloth, 460 pages. Henry Holt & Co., New York, 1911.

"FOUNDATION EXERCISES FOR THE VIOLIN." By Eugene Gruenberg. Published by the Oliver Ditson Company, Boston, Mass. Price, \$1.25.

**Reorganized Minneapolis Quartet Gives First Concert**

MINNEAPOLIS, Jan. 16.—The Czerwonky String Quartet has been renamed the Minneapolis String Quartet, with Willy Lamping, the new first 'cellist of the symphony orchestra, as the 'cellist. The other members, Richard Czerwonky, first violin; Franz Dick, second violin, and Karl Scheurer, viola, remain the same. The new quartet gave its first of a series of concerts, under the auspices of the Woman's Club of Minneapolis, recently, and the public-spirited members assured a guarantee which makes it possible for this city to have chamber music recitals. The program included the Mendelssohn Quartet in E Flat, which was given an admirable performance, as was Dvorak's Quartet, op. 61, C Major. Willy Lamping played a Sonata by Valentini and again revealed himself a master of the 'cello and a musician of breadth and intelligence. E. B.

**Two Interesting Ann Arbor Concerts**

ANN ARBOR, MICH., Jan. 22.—Two important musical events took place in this city last week and despite the coldest weather of the Winter large crowds attended both concerts. Nora Crane Hunt,

The author, one of Boston's best-known violinists and pedagogs, explains in his preface that the aim of the work is "to offer to the student daily exercises qualified to aid him in the attempt of solving all the different tasks of the finger technique."

The first three positions are taken up separately, covering about thirty pages, then shifting is dealt with for all the positions; octaves, tenths, the trill and double-trill, the tremolo and glissando are all considered, with many original touches calculated to make the work clear. All the varieties of double-stops are to be found in the portion of the work thereto devoted, while the treatment of the staccato is excellent, showing this kind of bowing in various passages of both single and double notes.

The work is nicely gotten out and shows much pedagogic insight. It should find a place in the regular course of violin instruction, to be used as supplementary to some standard method.

contralto, of the faculty of the University School of Music, gave an interesting recital last Wednesday. Her fine voice was heard to good advantage in a program made up of numbers of Gluck, Bach, Schumann, Schubert, Brahms, Spross, MacDermid, Harris, Verdi and in the Von Fielitz "Schoen Gretlein" song cycle. The regular monthly faculty concert of the school was held Thursday night and the feature was the exceptional playing of Emily Webb Sadler, who is an artist of abilities. Her playing of the introduction to the Rondo Capriccioso, of Saint-Saëns, won enthusiastic applause. Albert Lockwood gave with good finish and depth of feeling Schumann's "Kinderszenen," and William Howland, baritone, sang two old Canadian songs and the vocal scene "The Bells," Franco Leoni, with dramatic effect. The accompanists were Cecelia Ray Berry and Nell B. Stockwell. I. R. W.

**Theodore Spiering Busy in Berlin**

A letter received in New York this week from Theodore Spiering, who conducted the Philharmonic Orchestra last season during the illness of the late Gustav Mahler, indicates that he has a large class of violin pupils in Berlin. He has done considerable solo work and will make a number of appearances as conductor.

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## FEDERATED CLUBS' THIRD COMPETITION

**National Organization Announces Its Annual Composers' Contest—General and Special Prizes Total \$1,950—Should Outrank Previous Contests, Both in Importance and in Results Obtained**

THE American Music Committee, of the National Federation of Music Clubs has just announced a third competition for American composers in five classes. The cash prizes offered total \$1,950. These competitions always attract nation-wide attention and interest and are proving to be of great value. It is expected that the present competition will prove of even greater benefit than the preceding ones. It will be noticed in the following list that in addition to the prizes offered by the Federated Clubs, are special prizes offered by Mrs. John P. Walker, of Freehold, N. J., to women composers, members of the Federated Clubs, for the best solo in any field and a prize for best piano solo. The official itemized list of prizes offered as sent out by Mrs. Jason Walker, chairman of the committee, of Memphis, Tenn., is as follows:

Class I. Orchestral work; symphony or symphonic poem. First prize, \$500; second prize, \$300.

Class II. Choral work in large form, orchestral accompaniment. First prize, \$250; second prize, \$150.

Class III. Sonata for violin or violoncello and piano. First prize, \$200; second prize, \$100.

Class IV. Operetta for school children, unchanged voices, \$200.

Prize given by Mrs. Alice M. Dawson, Fennville, Mich.

Class V. Brush Memorial Prize for best national anthem or song, \$100.

In addition to the prizes offered by the National Federation of Musical Clubs three special prizes are offered to women composers, members of federated clubs, as follows: Student's prize. Best solo in any field, \$100. Best piano solo, \$50.

Prize given by Mrs. John P. Walker, Freehold, N. J.

The Federation's committee upon artistic

program making has been formed, with Mrs. S. S. Gardner, chairman, of 2046 E. 88th street, Cleveland, O., and Mrs. Felix Hughes, Mrs. Franklin B. Sanders and Mrs. Arthur Bradley, all of Cleveland, O. The committee on sacred music is composed of Mrs. Fannie Hughie, chairman, Boyle avenue and Olive street, St. Louis, Mo., and Mrs. George J. Frankel, Mrs. David Allen Campbell and Mrs. Nellie Strong Stevenson. The personnel of these two committees assures work of the highest order.

The Ladies' Musical Club, of Bedford, O., has issued a year book which gives valuable hints for study in the arrangement of programs devoted to Scandinavian music. Among the subjects of the year's meetings were "Folk Songs and Dances," "Early Norwegian Composers"; four meetings devoted to Grieg's music, as follows: "Northern Dances and Folk Tunes," "Lyrical Pieces," "Symphonic Dances," "Peer Gynt." One program was given to the music of Svendsen and Sinding, one to Agathe Backer-Grøndahl, and one to Niels W. Gade. There was also a program of "Swedish Music and Music of Finland" and one of the music of Lassen, Schytte and Hartman; in lighter vein a charming program of "Bird Songs" and by way of variety "An Afternoon with Cecile Chaminade." A program of "Winter Music" and a celebration of the Liszt centenary in a program of his music were also included among the meetings.

The Afternoon Musical Society of Danbury, Conn., sends a report of a Liszt Centennial Celebration which it gave recently. The program devoted to the music of Liszt was preceded by a meeting in which sketches of the composer's life were given. The music was provided by the following visiting members of the Wednesday Afternoon Musical Club of Bridgeport, Conn.: Mrs. Leslie E. Vaughn, Mrs. Alice Louise Mertens, and Ethel M. Regg.

The year book of the Danbury Club announces two meetings in January to be devoted to the "History of Music in Russia"; also interesting programs to be given later on "American Organists and Or-

gans," "Idealized Dance Forms" and "Serenades and Barcaroles."

E. W. RULON, Press Sec'y.

## CINCINNATI ORCHESTRA'S FINE COLUMBUS CONCERT

**Mr. Stokowski's Able Conducting Brings Forth Exceptional Performance by His Men—Eames-Gogorza Recital.**

COLUMBUS, O., Jan. 15. — The second concert by the Cincinnati Symphony Orchestra in the series arranged by the Columbus Symphony Association, was given on January 10. The audience was much larger than at the first concert, and the increased interest augurs



Thomas S. Callis, Organist

well for the future success of the Columbus Symphony Association. Mr. Stokowski had arranged a program of uncommon beauty, including Tchaikovsky's Symphony No. 5, three excerpts from Berlioz's "Damnation of Faust" and a selection from Wagner's "Die Walküre." Mr. Stokowski's admirable conducting resulted

in exceptionally good work by the orchestra. This organization is certain to be rated with the big orchestras of the country. The audience received the program with enthusiasm and Mr. Stokowski and his men deepened the hold they have upon the musical public of Columbus.

Mme. Emma Eames and Emilio De Gogorza, assisted by Henri Gilles, pianist, were heard in recital on January 15. Mme. Eames was in superb voice, and her artistic singing elicited unstinted applause. She was heard in an aria from "Madama Butterfly" and a group of Schubert songs. Her beautiful singing of Schubert's "Gretchen am Spinnrad" made a deep impression. Mr. De Gogorza likewise won the large audience. Among his songs were selections from Massenet, Rossini and Bizet. The duet singing of the artists was excellent and they were compelled to add many encores. Mr. Gilles proved to be an exceptionally good accompanist.

Willis G. Bowland, director of the large vested choir in St. Paul's Protestant Episcopal Church, celebrated his thirtieth anniversary in connection with the choir last week. A choral service was participated in by the choir and many outside singers.

Thomas S. Callis, one of Columbus's foremost organists and accompanists, is having an exceptionally busy season. In addition to his activities in that line he is also a teacher of voice and has many promising pupils. O. S.

### Paulo Gruppe Plays in Middle West

Paulo Gruppe, the 'cellist, followed his successful New York concert with a tour through the Middle West. He appeared in Lansing, Mich., last week and subsequently played in Canton, Columbus and Oxford, Ohio. In each of these cities the young 'cellist received high praise for his artistry.

## KATHARINE GOODSON DELIGHTS BROOKLYN

**Pianist, Heard After Three Years' Absence, Thrills Audience By Brilliant Playing—Her Wonderful Progress**

After an absence of three years, Katharine Goodson, the English pianist, made her reappearance in America with the Saint-Saëns G Minor Concerto at last Saturday's Young People's Concert of the New York Symphony Orchestra, in the Brooklyn Academy of Music. The applause which was accorded the artist between movements was spontaneous and genuine, as it most certainly should have been. It was a vastly different Goodson, however, who played the Grieg with Safonoff three years ago, and who was even then received with loud acclaim. The same technic, perhaps, for it has always been more than adequate; the same buoyant tone, so marked for its total lack of harshness; but in all 'round musicianship, in intellectuality her development has been nothing short of revolutionary.

It cannot be said that the transparency of the Saint-Saëns structural development requires no overpowering musicianship to make it palatable. True enough, it will require more butchering to render it wholly disagreeable, but the added life which Miss Goodson infused in it, the subtleties which she elucidated by her musicianly reading need to be heard to be fully appreciated. The subordination of incidental passages, the unobtrusive entry of themes as accompanying material to be later brought to the foreground as the development progressed, marked the artist, the musician, rather than the mere virtuoso.

The orchestra afforded excellent support and Mr. Damrosch's reading was entirely sympathetic. The whole program of French works was one of great interest. The Allegretto from the great César Franck D Minor Symphony; the Barcarolle from Saint-Saëns; "A Night in Lisbon," and the Debussy "Arabesque" were in admirable contrast, and in the latter two fairly bristled with that "Frenchy" piquancy, which is not in the least trivial. The abandon of the Charbrier Spanish Rhapsody made a fitting finale.

N. DE V.

### Illness Compels Mme. Jomelli to Postpone New York Recital

Mme. Jeanne Jomelli, greatly weakened by the attack of grippe from which she suffered during the last few weeks, has decided to postpone her New York recital until some time in February.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

AN American composer who can produce an orchestral score of such a character as "A Southern Fantasy" by William Henry Humiston must receive immediate recognition. This score appears from the press of Breitkopf and Härtel and is noteworthy in many respects.

The work, which was first played in manuscript at a concert of the People's Symphony Orchestra under Franz X. Arens some years ago, won praise from both press and public. It is a fantasy, as the title implies, on tunes of southern character. The composer has acknowledged in the score the use of a measure of an original negro-melody and also his altering of the first measure of the introduction to Stephen Foster's "Angelina Baker." The rest of the thematic material is his own.

Opening with a sustained E for the entire orchestra in E minor, common time, *Adagio*, the English horn gives out a figure, followed by first clarinet, first oboe, first horn, first and second violins, second clarinet, violas and cellos on a similar motive; the tympani, tuned to E, B, has a solo of eight measures on the rhythmic meter of the *Allegro vivace* which follows. This movement, which constitutes the main first part, begins in the clarinets, bassoons and tympani, to which are soon added horns, oboes and finally the whole orchestra, which repeats the theme *fortissimo*. There is a gradual *decrescendo* and *rallentando*, four measures of *Adagio molto* for muted divided violas and cellos, with a suggestion of the next theme in the first horn, its echo in the third horn. A *Lento*, C major, is now presented, serene in its calm and plaintive loveliness: over an accompaniment of violas and cellos, divided and muted as before, the English-horn sings a melody, negro in character, with its "Scotch snap," beautifully rounded and worthy of close attention. It is of the composer's own inspiration and exceeding well has he entered into the spirit of the songs of the negroes in the South. It is

"A SOUTHERN FANTASY." For Full Orchestra. By William Henry Humiston. Published by Breitkopf and Härtel, New York. Score-Price, \$3.00. Parts in MS. of the Publishers.

repeated, still *piano* by violins, violas, cellos and clarinets, with soft chords in the horns, trombones and tuba. The English horn is now heard in a single phrase, repeated over delicately scored string harmonies by the first horn. There is a pause; then the first flute, over divided violins, whispers a bit of poetic melody and we are taken at once in a rollicking *Allegretto*. Here Mr. Humiston again shows his mastery by his harmonization of the measure which he has borrowed from Stephen Foster. Instead of a blunt tonic and dominant, which was all Foster dreamed necessary, Mr. Humiston has clothed the tune which is heard in the first oboe with modern garments, scored for clarinets, bassoons, horns and *pizzicati* in the violins. Now the first violins repeat this softly, with horns and strings accompanying; the flutes join in then, the woods and horns increasing as the latter sound the rhythmic figure heard before in the *Allegro*.

What may be considered the working out section appears next, where syncopated strings, oboes and bassoons thunder out an accompanying background to the announcing of the first theme in flute and piccolo, answered by horns, and in the trumpet answered by trombones with splendid effect. In this section there is some of the most brilliant writing to be found in the score, all done with a firm hand and a fine technic of instrumentation. A big *accelerando* works up to a triple *forte* with broad chords in the strings, trills in the wood wind leading to a *Moderato* section in E major. Here, with fine musical sense, realizing the fitness of the situation, Mr. Humiston combines in rich and fluent counterpoint his own theme, sung before by the English-horn and the *Allegretto* tune. While second violins, violas, cellos, first clarinet and first and third horns sing the flowing melody, the first violins daintily play the *scherzoso* melody, with trombones and tuba supplying a background. It is wonderfully planned and at the same time is natural and spontaneous. On the repeat the flutes, clarinets and oboes take up the "Angelina Baker" theme, while strings and horns sing the other with breadth and sonorous tone. A *Piu Mosso*, beginning *piano*, gradually increasing to *fortissimo*, all on a pedal "B" in the double basses and tympani, and a *Presto* of three measures close the work brilliantly and most satisfactorily.

Mr. Humiston, who is a pupil of the late Edward MacDowell, writes with clarity, straightforwardness and definite purpose. To attain his end he has employed but two flutes, the second interchangeable with piccolo, oboes, the second interchangeable with English-horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, tympani and the usual strings. His climaxes are well set, brilliant, overpowering and yet there is not a bit of bombast in the work. He has penned a number of passages, which are interesting through their harmonic plan; the augmented triad is to be found here and there, but always with a reason to justify it and not because of a desire to

be modern. Mr. Humiston is to be congratulated on the work and it is to be hoped that it will be heard on the programs of the leading orchestral organizations in this country and in Europe. The score bears a dedication "To my Father and Mother."

A. W. K.

ONE of the most pleasing numbers heard at the recent New York recital of Kathleen Parlow, the violinist, was A. Walter Kramer's "Old English Dance," which bears the further title of "In Elizabethan Days." The piece has just been published by Carl Fischer and its appeal to violinists is a foregone conclusion. It is music of delightful simplicity, straightforwardness, charm and freshness of melody and it has that spirit of unaffected blitheness that is the earmark of English folk music. Mr. Kramer has been able to catch this spirit without any apparent strain or labored effort. The harmonic basis is simple as befits the character of the melody and it is varied, occasionally, by a staccato running figure in the bass. A serene and tranquil contrasting section alternates with the main body of the piece and there are a few dainty measures of coda with double stops for the solo instrument. The violin part is thoroughly idiomatic, as might be expected of a composer who is himself a violinist. "In Elizabethan Days" is dedicated to Kathleen Parlow, but it should form a stock piece in the repertoire of all violinists.

H. F. P.

BRUNO HUHN, who, in addition to his many original compositions, has made a number of excellent transcriptions and arrangements, has edited and arranged an old Italian air, "Lungi dal caro bene" by Giuseppe Sarti for a solo voice with piano accompaniment, which now appears from the Schirmer press. Mr. Huhn is fond of melody, even preferring the obvious to the obscure and turned and twisted "Seek and ye shall find" type, and it is this which has no doubt prompted him to bring out this lovely air, which was introduced in Sarti's opera "Giulio Sabino" about 1710. The melody is a simple one and the accompaniment consists wholly of triplets, the kind one finds in Mozart and the kind that does not cheapen the composition but acts as a calm and quiet support. It gives the singer a splendid chance to vocalize and should meet with much favor. Mr. Huhn has done his work in his usual finished, musicianly manner and will no doubt receive much commendation from professional singers for giving them this gem of song in so attractive a form. An English translation by Henry G. Chapman is included. The song is published for high and low voice.

A. W. K.

"IN ELIZABETHAN DAYS—Old English Dance." For Violin and Piano. By A. Walter Kramer. Published by Carl Fischer, New York. Price 75 cents.

"LUNGI DAL CARO BENE" Old Italian Air. By Giuseppe Sarti. Edited and Arranged by Bruno Huhn. Published by G. Schirmer, New York. Price 50 Cents.

## C. W. CLARK IN MINNEAPOLIS

Large Audience Of Old Friends G greets Baritone On Return From Paris

MINNEAPOLIS, Jan. 18. — Charles W. Clark, the baritone, was heard in recital last Tuesday, under the auspices of the Thursday Musical, and there was a large and enthusiastic audience, for Mr. Clark, before his long sojourn in Paris, was a favorite artist in Minneapolis. His beautiful voice seems to have grown more flexible and more full of color, and his poise and finished style make his work an artistic delight.

The program included a wide range of songs, some of them new to Minneapolis, notably the Debussy songs, two of which were sung from manuscript. Minneapolis

audiences have not yet wholly accepted Debussy, and while his compositions are listened to with interest there is no marked enthusiasm over them. Mr. Clark sang them exceedingly well.

"The Eagle," by Busch, and Fugue, by Sinding, so pleased that they were repeated. Other numbers, beautifully sung, were "Sandtraeger," by Bungert, and "Die Ablösung," by Hollaender. The latter is one of the composer's latest songs. An informal reception was held after the recital, for many of Mr. Clark's old friends wished to meet him again.

E. B.

## CONCERT BY SINSHEIMERS

Distinctive Program for Quartet's Second New York Appearance

The Sinsheimer Quartet gave its second New York concert of the season at Rumford Hall on January 17. One of the largest audiences that has yet greeted this organization heard a program which was exceptionally interesting. Among the numbers were the Quartet in B Minor by Miroslav-Weber, a Bohemian composer; Dvorak's Piano Quartet in E Flat, and the G Major Quartet of Mozart.

The Miroslav-Weber is music of distinctive character and beautifully conceived for the strings, each movement having thematic material of an attractive character. Possibly the finest passage is the slow movement with its haunting effects produced by artificial harmonics in the four strings, while the last *Allegro Furioso*, with its brisk *fugato*, impresses the hearer with the ability of the composer. The players gave it a fine reading and it was received with considerable applause.

Mr. Sinsheimer is to be congratulated on producing the Piano Quartet of Dvorak, in which Betty Askenasy assisted at the piano. It is a fascinating work in the composer's most individual style and is heard only too seldom. Miss Askenasy made much of the brilliant piano part and the playing of Messrs. Sinsheimer, Kovarik and Vaska blended with excellent effect with the piano. A reading in true classic style of the Mozart work brought the enjoyable program to a close.

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## ELGAR TO COMPOSE IMPERIAL MASQUE

"The Crown of India" Announced for Probable Production in the Spring—A Dramatic Version of Mendelssohn's "Elijah"—Massenet's "Jongleur de Notre Dame" at London Opera House

Bureau of Musical America,  
No. 7 Crown Office Row, Inner Temple, E. C.,  
London, January 13, 1912.

If the musical world here is still comparatively idle at the moment we are promised a lot of interesting events for the next month or two. One recent announcement which has raised much interest is that Sir Edward Elgar has consented to compose, for the London Coliseum, an Imperial Masque, which will probably be entitled "The Crown of India." Henry Hamilton will write the book and lyrics of the Masque, which, so far as present arrangements go, will be put on at the Coliseum in the early Spring.

Close upon this comes another announcement—that the Lord Chamberlain, who has been very much to the fore in matters musical and theatrical lately, has licensed a dramatic version of Mendelssohn's "Elijah," submitted to him by the Moody-Manners Opera Company. This dramatic version of the famous oratorio, therefore, has been put into active rehearsal, and it will be produced within the next few weeks. Special scenery and dresses are being made with all speed, and nothing will be left undone that will help to make the dramatized "Elijah" one of the finest performances known to the operatic stage. In order to get the greatest effect out of the music, arrangements are being made to augment the Moody Manners chorus with recruits from choral societies in the various towns which the company will visit.

A less well-known oratorio, "The Beatitudes," by César Franck, will be heard for the first time in London on January 30, when it will be performed by the Bach choir at the Queens Hall. There will be a full orchestra and a choir of 250 voices. Dr. H. P. Allen will conduct, and the soloists will include Campbell McInnes and Harry Dearth.

More Russian music is promised with the advent next week at the Bechstein Hall of Sergei Tarnowsky, a young Russian pianist who has not yet been heard in this country. He will give a series of five recitals.

Joseph Holbrooke, who for the last eleven years has done much to foster native talent, announces another series of his concerts of modern English chamber music. At these concerts, which will be given at the Aeolian and Steinway Halls, several new songs will be heard for the first time, including Chinese songs, by Granville Bantock, and "Songs of the Gael," by Bainton.

Sigmund Feuermann, the ten-year-old prodigy violinist who made his London debut recently at a Philharmonic Society concert, appeared again the other day at one of the Concerts for Young People at the Aeolian Hall, when he played Paganini's Concerto in D Minor in a fashion which excited the envy of his young hearers. Whether the more juvenile members of the audience really enjoyed hearing so very young a performer playing so very difficult a piece is perhaps open to question. His skill tempted "grown-ups" to make comparisons; and such remarks as "Don't you

wish you could play like that?" do not always fall gratefully on the ears of drudgery-hating youth.

Richard Buhlig made his reappearance



Mlle. d'Alvarez, a Popular Member of Oscar Hammerstein's London Opera Company

here at the Steinway Hall on Thursday when he gave the first of three pianoforte recitals. His program was made up of four Beethoven sonatas, the most interesting of which was that in A from op. 2. On the whole the recital was a little disappointing, but more interesting fare is promised next time. At the second recital the program will be devoted to Brahms and Schubert, and at the third Herr Buhlig will play a new sonata by Erich Wolfgang Korngold, the fifteen-year-old composer, and a work as yet unknown in England, by Arnold Schoenberg.

"Le Jongleur de Notre Dame" was produced at the London Opera House this week and as when put on by Mr. Hammerstein in New York, the part of the Juggler, originally written for a tenor, was cast for a soprano. This is an innovation here—the part was sung by a tenor when the opera was given at Covent Garden in 1906—but it would be impossible to wish for an innovation more successful. The Juggler as played by Victoria Fer was quite convincing, and the final scene before the Altar of the Virgin was a glorious piece of work. The earnest semblance of child-like faith with which Jean went through his medley of songs and tricks as an offer to the Virgin and the poetic fervor of his dying notes on the altar steps re-

vealed Mlle. Fer as a fine actress as well as a fine singer. The other characters were all in good hands. Georges Chadal as Boniface, the abbey cook, was excellent, and the Monk Painter and the Monk Musician were both happily accounted for by Enzo Bozano and Arthur Phillips.

As usual with Mr. Hammerstein's productions there can be nothing but praise for the mounting of the opera and the work of the chorus, and altogether this presentation of Massenet's too little known work is another long feather in his cap.

KENNETH KINNINMONT.

### MR. AMATO, U. S. CITIZEN

Metropolitan Baritone to Take Out First Papers Next Fall

Pasquale Amato, principal baritone of the Metropolitan Opera House, New York, has expressed his intention of becoming a citizen of the United States, and to that end will take out his first papers on his return from Italy in the Fall.

The recent concert tour of Mr. Amato, in which he had his first chance to view the vast extent and great possibilities of this country and his desire to bring up his two children as Americans, caused him to decide to take out the papers of naturalization. Mr. Amato will make his home in New York, near the Metropolitan Opera House.

Chicago's Social Set Applauds Charles W. Clark in Recital

CHICAGO, Jan. 22.—Charles W. Clark, the Chicago baritone, gave a recital at the Blackstone Hotel last Tuesday morning under the direction of Eleanor Fisher, to one of the most fashionable audiences of the season. Mr. Clark gave a group of songs by Grieg, another series by Arthur Hinton, together with a most interesting modern French group. The big novelty was Blair Fairchild's cycle, "Bahyad Love." The singer was in good voice and his work pleased immensely. C. E. N.

## ZIMBALIST AGAIN A METROPOLITAN SOLOIST

Anna Case and Russian Violinist Heard by Enthusiastic Sunday Evening Concert Audience

With an unusually strong list of soloists announced it was not surprising to see a very large audience at the Metropolitan Opera House on Sunday evening. The guest artist, Efrem Zimbalist, appeared for the second time in this series of concerts, while the regular forces of the institution contributed Anna Case, Margarete Matzenauer and Dmitri Smirnoff, the Russian tenor.

All the beauties of tone and style that won the favor of this public at the outset of his first season here were abundantly in evidence in the young Russian violinist's playing of Lalo's "Symphonie Espagnole," Cottenet's "Chanson Meditation," a "Spanish Dance," by Sarasate and the two long groups of encores demanded by the enthusiastic auditors. Especially charming among his "extras" was his playing of the Dvorak "Humoresque." Miss Case revealed a soprano voice of unusual purity and charm and remarkable fluency of style in the familiar "Ah, fors e lui," from "Traviata," to which she was compelled to add an extra number.

Mme. Matzenauer's noble contralto found ample scope in "Mon cœur s'ouvre à ta voix," from "Samson et Dalila"; later she sang German lieder by Brahms, Weingartner and Hugo Wolf. Mr. Smirnoff's contributions were Némorino's "Romanza," from "L'Elisir d'Amore," and Russian songs by Gretchaninoff and Rachmaninoff. Fernando Tanara was the piano accompanist for the singers, Samuel Chotzinoff for Mr. Zimbalist.

Augusta Doria, the American contralto, who sang at the Manhattan for two seasons, recently made her Paris debut in "Hérodiade" at the Gaité-Lyrique, where she is likely to remain all this season.



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## COMEDY OF ERRORS IN TWO "YSOBEL" PREMIERE

Threats of Duel and Lawsuits Follow  
Mascagni's Inability to Direct in  
Both Milan and Venice

ROME, Jan. 21.—A threatened duel, court proceedings and an exchange of hot words between Pietro Mascagni, composer of "Ysobel," and the Duke of Visconti-Mendrone, the president of La Scala in Milan, grew out of a simultaneous production of that opera in Milan and Venice last night. When Mascagni, who directed the premiere performance in Venice, learned that the opera was also to be given in Milan he became furious and commanded that the Milan production be postponed, but the house management was obdurate and told him that the opera would have to be given.

Mascagni then personally called up the Duke of Mendrone and asked that "Ysobel" be postponed, but the Duke refused the request. A message from the composer to the Duke followed, to which the latter objected, and soon Mascagni was waited upon by the Duke's seconds, who demanded satisfaction. A duel was averted, however, by the wonderful success of the opera in both cities which caused Mascagni's anger to disappear and to forget his rage against the Duke. It is more than likely, however, that the mix-up, which resulted in the two premieres in the different cities, will occasion court proceedings. There had been intense rivalry between the two managements to be the first to produce "Ysobel." At the Venice performance Mascagni was called before the audience nine times, and in both cities critics and audiences alike pronounced the opera a decided success and charmingly melodious.

Mascagni declared in a recent interview that to the judicious management of his wife was due the tremendous success he achieved in South America on his recent tour.

### First Parlow-Consolo Concert

The first sonata recital of a series of three to be given this season by Kathleen Parlow and Ernesto Consolo took place in the North Ballroom of the Hotel Astor, New York, on Wednesday evening, January 24. The program contained the D Minor Sonata of Brahms and sonatas by Mozart and Saint-Saëns. A full review of the performance will appear in MUSICAL AMERICA next week.

### Nordica in Grand Rapids.

GRAND RAPIDS, MICH., Jan. 18.—Mme. Lillian Nordica visited Grand Rapids again last week in song recital, assisted by Myron H. Whitney, basso, and Romaine Simmons, accompanist. Mme. Nordica's artistry is greater than ever and her singing, together with her superb dramatic art, all

combined to give her program rare charm. By request she sang Brunnhilde's war cry in "Die Walküre" in a manner which proved that the world has not lost its greatest Brunnhilde. Mr. Whitney is a well trained artist and he won a firm place for himself in Grand Rapids. Mr. Simmons's accompanying left nothing to be desired. E. H.

## OPIUM AS AID IN MUSIC

French Composer Declares It a Source  
of Inspiration

"Opium as a Source of Musical Inspiration" is the title of a daring article by the composer, Jean Laporte, which is attracting a great deal of attention in Paris, according to the correspondent of the New York Times in that city. The writer affirms positively that the drug can and does act in this way, and quotes the conversations of some leading French musicians, who confess their indebtedness to its use for some of their best ideas.

To begin with, M. Laporte declares that opium smoking, if practised in moderation, is no more harmful to the system than wine or tobacco; only its abuse is injurious. He protests against the vigorous campaign against the importation of opium now in progress in France.

A professor of music at the Conservatoire at Lyons, M. Mariotte, is quoted as declaring that his musical career was largely shaped in its early stages by opium smoking. He recounts that when under the influence of opium he used to see visually "processions of musical phrases."

M. Roussel, of the Schola Cantorum, the famous Paris academy of singing, also owns his indebtedness to the drug, declaring at the same time that a few pipes of opium a day do not more harm than a few cigarettes. He describes an extraordinary composition, a "Patagonian Ballet," written by a friend from Brittany while under the influence of opium.

"Each time I hear it," he adds, "I experience again the exquisite impressions I felt when I was an opium smoker."

By a curious coincidence both these professors were originally in the navy. Both first became acquainted with opium in the Far East, and both now regret that they no longer have the time or facilities to continue the habit.

Mme. Nordica Draws Big Audience in  
Battle Creek

BATTLE CREEK, MICH., Jan. 2.—The Amateur Musical Club of this city presented Mme. Lillian Nordica, assisted by Myron W. Whitney, basso, and E. Romaine Simmons, pianist, in concert on January 15. The great prima donna was greeted with a packed house, many persons coming from nearby towns. The audience showed its appreciation by repeated applause and Mme. Nordica was gracious in the matter of encores. M. F. H.

### \$2,000 For People's Symphony

By the terms of the will of the late Nathan F. Strauss of New York the People's Symphony Concerts in this city will receive \$2,000 to further the work of the organization.

## TRIUMPHS IN GERMANY FOR AMERICAN PIANIST

Berlin and Other Cities Pay Warm  
Tributes to Art of Fannie Bloom-  
field Zeisler

BERLIN, Jan. 21.—Fannie Bloomfield Zeisler, the American pianist, made her first appearance here to-day after an absence of twelve years and a tremendous reception was accorded her by a vast audience. She was soloist with the Philharmonic Orchestra under the leadership of Arthur Nikisch. After her brilliant performance of Moszkowski's Concerto Mrs. Zeisler was recalled five times.

The wonderful artistry of Mrs. Zeisler has captivated all Germany. Her present tour had been looked forward to with more than usual interest in the musical circles of Germany and she has more than lived up to expectations. She has been acclaimed by discriminating audiences in Dresden, Leipzig and Munich and in Leipzig, where the music critics are sometimes hypercritical when commenting on the work of foreign musicians, they declared Mrs. Zeisler a notable exception to the merely average artist and called her playing remarkable. She was fêted by court society in Dresden, and, in Munich, receptions in her honor were given by Arthur Nikisch and Marcella Craft, and a great ovation was accorded her at her concert appearance.

### BAD CASE OF STAGE FRIGHT

Nervous Paris Opera Tenor Fails to  
Appear in Important Scene

PARIS, Jan. 11.—A violent attack of stage fright on the part of M. Magnere, a young tenor from South America, was instrumental in presenting to the audience at the Paris Opera Company's second free performance this week two *Knights of the Swan* in "Lohengrin."

This was M. Magnere's second appearance in Paris, or, rather, a start of a second appearance. He had made his debut three weeks ago and was so overcome by nervousness that he was unable to do justice to himself or the rôle. At that time he declared he had made his first and last appearance on the operatic stage. Later he decided he would make one more trial and was given the chance to sing the title rôle

in "Lohengrin." His uncontrollable nervousness was apparent in the first act, became more so in the second, and overcame him in the third. In this act the audience awaited the appearance of M. Magnere in vain. The orchestra played and the other singers sang, but no *Knights* came upon the stage and the curtain fell without his presence. An explanation was made and M. Fontaine finished the performance. The precaution had been taken by the management to have him in readiness should M. Magnere again be overcome, and the forecast saved the day.

M. Magnere now vows that he will make no more attempts to gain renown as an opera singer. He is a wealthy young man, but being possessed of a good voice felt the call of the operatic stage and hence came to Paris. He was given a hearing by the directors of the Opera and his voice so captivated them that he was engaged at once.

### Pupil of Benjamin Berry in Concerts

BOSTON, Jan. 22.—Walter A. Hancock, tenor, one of the members of the younger musical set of Boston, was soloist last week at Kings Chapel. Mr. Hancock also sang last week before the Women's Club at Franklin, N. H., and has had a number of good engagements in the East this season. He is a pupil of Benjamin E. Berry, the Boston tenor, who was recently appointed to the quartet of Grace Church, New York City. Mr. Berry spends about half of his time here and his teaching has increased to a marked degree this season. D. L. L.

### New York College of Music Concert

Students of the New York College of Music gave a concert in the college auditorium on Thursday, January 11, under the supervision of Carl Hein and August Fraemcke. Features of the program were Minna Wessel's singing of "Niemand hat's gesehen," by Loewe, and "Spring," by Georg Henschel, and Charles H. MacMichael's rendition of Chopin's Scherzo in B Flat Minor for piano. Edna Wilensky was applauded for her playing of Moszkowski's "Caprice Espagnol" and Blanche E. Outwater sang effectively "In Arcady," by Woodman, and two songs by Chadwick, "Allah" and "The Danza."

A women's orchestra has been organized in Berlin under Leo Schrattenholz's direction.

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## IN THE REALM OF LIGHT OPERA

Victor Hollaender Introduced as a Composer of High Attainments in "Sumurun"—"The Rose of Panama" Produced in New York—Victor Herbert's Advice to Composers

By WALTER VAUGHAN

IN A THEATRICAL season chiefly notable for the number of failures in both the dramatic and light opera field, and in which managers have vied with each other, regardless of expense, to present something that would appeal from the spectacular or novelty standpoint, Winthrop Ames's production of Max Reinhardt's wordless play, "Sumurun," comes as a fitting climax.

This pantomime, which has met with much success in Berlin and London, was presented for the first time in America at the Casino Theater on Tuesday night of last week before an exceptionally large audience which keenly enjoyed a production very different from anything previously seen in an American theater.

"Sumurun" is a melodrama based on a tale from the Arabian Nights. It deals with the hopeless love of a hunchback monte-bank for a heartless slave girl. There are nine scenes and about fourteen principals in the cast. The story develops entirely by action with musical accompaniment. After a short prologue, no word is spoken throughout the entire performance, which lasts about two hours. It has long been a mooted question as to whether America is ripe for this form of entertainment. The few pantomimes previously presented in this country have been extremely simple as to plot, with swiftness of action and an abundance of comedy. "Sumurun" has scarcely any comedy, moves slowly with all the dignity of a tragic drama, and without the printed synopsis on the program, would be extremely difficult to follow. Whether it will score a lasting success, is difficult to predict, but there can be no doubt as to the real triumph scored by Victor Hollaender, the German composer, who furnished the musical setting of the production and who also directed the orchestra at the opening performance.

Mr. Hollaender, although one of the popular of modern German light opera composers, was practically unknown in

America previous to the production of "Sumurun." His work stamps him as a composer of the first rank, and no small part of the first night's success of the pantomime was due to his music, which proved of inestimable value in creating the proper atmosphere and in emphasizing the various incidents of the drama. The music itself is far more understandable, as a matter of fact, than the average libretto. The



Chapine, the French Prima Donna, Who Made Her New York Début in "The Rose of Panama"

melodies are charming and of much originality.

As a result of Mr. Hollaender's personal success two new light operas from his pen will be produced in this country in the near future. The first will probably be "The Clairvoyant," which will be presented by

Frazer & Lederer, at a prominent Broadway theater. Mr. Hollaender expects to remain in America until late in the Spring, when he will return to Germany, where he is under contract to furnish the music for the 1912 Metropole Theater Revue in Berlin.

"THE Rose of Panama," designated as an *opéra comique*, received its première at Daly's Theater on Monday night under the management of John Cort, after having been presented in a number of the smaller cities of the East under the title of "Jacinta." It is an adaptation of the German opera "Kroelenblut," the book of which was written by Ignatz Schnitzler and Emerich von Gatti. The English libretto is by John N. Shine and Sidney Rosenfeld with music by Heinrich Berte.

The story concerns the President of a Central American Republic who is anxious to retire and return to Paris. He is so popular, however, that he is retained in office against his will. When a revolution breaks out he hails it with delight, for he plans to escape by having the rebels victorious. He is frustrated, however, by his loyal supporters.

The romance of the play lies principally in the courtship of *Marcel Arranto*, once a soldier but now a cowboy, and *Jacinta*, the heroine. *Marcel* is arrested as a traitor, but according to comic opera traditions everything ends most happily.

The company includes Chapine, a young French prima donna who made her American début in this production and scored a genuine success; Anna Bussert, Fay Bainter, Forrest Huff, Mortimer Weldon, Will Phillips, Joseph Parsons and a chorus of sixty. The score was exceptionally well rendered by an orchestra of forty musicians under the direction of Theodore Bendix.

CHARLES DIXON, whose old-time farces, "The Three Twins," "Bright Eyes" and others, have made excellent light opera books, began rehearsals on Monday of this week for the production of the musical play "The Girl Habit," which will be made early next month.

VICTOR HERBERT, whose works are familiar throughout the entire world, and whose compositions cover the entire range of musical endeavor from the simplest songs to grand opera, does not share the opinion of many who can find no good in any music that is not of the serious kind. In a recent interview in the *Etude* he said: "From an educational standpoint, light opera has a greater influence upon the musical taste of the public than any other form of music, unless it be that of the churches. That is, more people attend the performances of light opera than grand opera and high-class concerts. For this reason musical educators should consider the importance of the matter and contend for higher musicianship in this field."

"I have never been able to look upon the music I have written for my own light operas as music demanding less thought, or less skill, or less detailed attention than the music I have written for the so-called serious works."

"Everybody knows that I could write fugues if I chose to do so. The work upon a comic opera is not less exacting in a way, but of a different kind. When I look back upon the actual labor which my comic operas have necessitated, I can assure you I have a wholesome respect for them."

"I think there is a big field for Americans in light opera. Our younger writers who would succeed must first of all learn the demands of the theater. They must become acquainted with the atmosphere of the footlights. A composer may write the most marvelous music and yet find it totally unfitted for the stage."

"The composer must feel and understand what music is best to enhance the dramatic effect in a certain situation. This feeling for dramatic color is partly innate and partly cultivated. The number of composers who have made a great success with

their first works for the stage is so small that one has difficulty in thinking of them. "Success most frequently comes at the end of a road lined with many failures. The trouble is that our young composers, in looking down this road, see only the failures and shrink back in fear after their first work is sent to the theatrical storehouse."

"If you have confidence in yourself, keep on. If you are built of the right stuff you will keep your eyes on the goal and march fearlessly down the road to success."

ANOTHER Viennese light opera is to be produced in this country within the next few weeks, but Chicago and not New York is to have the first view of it. The title is "A Modern Eve," and the production will be made under the direction of Mort Singer. The play is a travesty upon



Victor Hollaender, Composer of the Music in "Sumurun"

the suffragette movement. The libretto is by George Okonowsky and A. Schonfeld, and the composer Jean Gilbert.

Possibly one reason for first presenting this operetta in Chicago is the great enthusiasm displayed over Lehar's "Gypsy Love" in this city after it was coolly received in New York. A. H. Woods, who made this expensive production, has never been satisfied with its reception in New York and at the conclusion of the Chicago engagement next week, he announces his intention to bring "Gypsy Love" back to New York for another hearing.

"BARON TRENCK," the new C. F. Whitney light opera production which was seen for the first time in this country last week, is appearing this week in Philadelphia, where it is meeting with a fair degree of success. Its engagement in that city is indefinite, as Mr. Whitney is securing a New York theater in which to present the operetta. The production requires a particularly large cast, several car

[Continued on next page]



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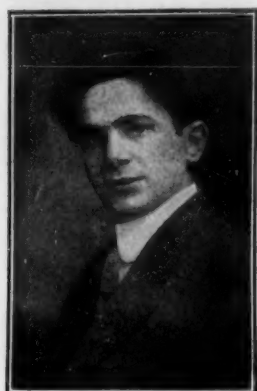
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# KATHARINE GOODSON

## IN THE REALM OF LIGHT OPERA

[Continued from page 31]

loads of scenery and a large orchestra and its expense on the road is so large that only by playing to capacity can any profit be made. For that reason Mr. Whitney is anxious to bring it to New York at once, where he feels confident it will attract large audiences for many weeks.

LEE SHUBERT, who is now abroad, has announced that immediately upon his return he will make arrangements for the production of "La Belle Helene," for which he has secured the American rights. This operetta scored a triumph at the Artist's Theater in Munich last Summer and is said to be one of the biggest light opera successes of the continent. A Summer run on Broadway is already being planned for it.

"THE PEARL MAIDEN," a new American comic opera, after a highly successful engagement in Philadelphia and other nearby cities, had a New York hearing on Monday night of this week at the New York Theater.

There is something refreshing and charming in the locale of the play, for the scenes are laid in the Southern Pacific and the plot revolves around a series of events which have nothing to do with the restaurants and night life of New York or Paris. On the contrary, a decided effort has been made to get far away from the Viennese type of musical play and to return to the

atmosphere of romance and fun set to real music.

The authors of "The Pearl Maiden" are Earle C. Anthony and Arthur F. Kales, two young men who have supplied a libretto that is rational and clean. The music, by Harry Auracher, is markedly of the lighter order and is very tuneful.

The story deals with a wireless operator stationed on a South Sea Island with only cannibals for his neighbors. In these lonely surroundings he falls in love, and in choosing for his sweetheart the daughter of a cannibal king involves himself in a series of predicaments that are responsible for much of the fun in the opera. The rôle of the wireless operator is acted by Jefferson De Angeles, who has one of the best parts he has had the good fortune to secure in years. Featured in the production are Flora Zabelle and Elsa Ryan, formerly of the "Kiss Waltz" company.

MAX BENDIX, who superintended the American production of "Baron Trenck" and conducted the orchestra on the opening performances, has been engaged by Werba & Luescher as musical director for the new operetta, "Rosemaid," rehearsals of which begin this week at the New York Theater. "Rosemaid" is the American name of the well-known Viennese production, "Bub Oder Maedel," which met with much success in Berlin and Vienna last season. The first American presentation will be made in Baltimore the last of February.

## CHICAGO MUSICIANS BUSY AT SEASON'S HEIGHT

Bureau of Musical America,  
No. 624 South Michigan Ave.,  
Chicago, Jan. 22, 1912.

NOTWITHSTANDING many counter interests in opera and concert attractions, affairs at the Thomas N. MacBurney studios are as lively as ever, and the regular Friday evening musicales have increased greatly in attendance. The last program was devoted to Americans, Edward MacDowell and George W. Chadwick. Jessie Bate, contralto, was the vocalist of the evening and William Lester the pianist.

One of the most fashionable musical functions of the season was a reception musicale given last Tuesday afternoon at the Blackstone by Margaretta Otis, the artists being Armand Crabbé, baritone of the Chicago Grand Opera Company, and Hugo Kortschak, first violin of the Theodore Thomas Orchestra, young men representing high type of artistry. Mr. Crabbé gave two groups embracing selections of Massenet, Bemberg, Tosti, Clay and Roberg (the latter being a charming Lullaby still in manuscript). Mr. Kortschak played with finely rounded tone Kreisler's Prelude and Allegro, a Beethoven Minuet, Rameau's Rigaudon, Schumann's "Garden Melody," a Hungarian dance by Joachim, and Sarasate's "Zapateado."

Theodore S. Bergey's pupil, Carl Rohles, sang last Tuesday with great success before the Daughters of the Revolution, at Oak Park, and Josephine Fuchs, another gifted pupil, was equally successful in a recital before the Woodlawn Ladies' Club. Surprising strangers occasionally flit into town and indicate that music accomplishment has gained considerably outside of the big cities. Last week, at the Drake Orchestral concert in the Y. M. C. A. Hall, Madge Geiss, of Batavia, Ill., a pupil of Harry Detweiler, in Aurora, played the Beethoven "Emperor" Concerto with full orchestral accompaniment, with a technic that was flawless and a virtuosity that astonished her auditors.

Hazel Huntley is back again at the MacBurney studios in the Fine Arts Building more than gratified over the success of her recital—given last Wednesday at her home town, Springfield, Mass. It was a choice program of classic and modern selections from Handel, Brahms, Tchaikowsky, Ardit, Faure, Godard, Bemberg, Massenet, Sargeant, Lulu Jones Downing, Mary Meagley, William Lester and Benjamin Whippley, given in a style that won much commendation from the press.

Ada E. Taylor, secretary of the American Guild of Violinists, held an informal re-

ception at her studio in the Auditorium last Tuesday afternoon, having as her guest Albert Spalding. Among those present were Francis Macmillan and Bernhard Listemann, violinists, and Virginia Listemann, soprano.

Rose Lutiger Gannon, contralto, gave a song recital at the Catholic Woman's League last Saturday afternoon.

Harriet Case, of the Cosmopolitan School of Music, left last Saturday for Florida, for a few weeks' rest and recreation. Miss Case had a busy Summer last year singing leading rôles with the Joseph Sheehan Opera Company.

The singing of Marion Green, the Chicago basso-cantante, recently in Toronto, Canada, elicited fine commendation. Mr. Green's voice was referred to as manly and vigorous, without harshness, and at the same time capable of delicate shading and pathetic sweetness.

Margaret Salisbury, mezzo-soprano, associated with the Cosmopolitan School of Music, and director of several girls' glee clubs, gave a musicale last Tuesday afternoon in honor of Mabel Riegelman, soprano, of the Chicago Grand Opera Company.

George Neil, tenor; Mrs. Florence Craign, soprano; Mary Henry, violinist, and Robert Stronach, organist, gave a concert Thursday evening in Orchestra Hall for the benefit of the Scottish Charity Association.

Hans Schumann-Heink, son of the great contralto, is studying vocal at the Sherwood Music School. Carl Formes, the grandson of the great basso, is another pupil at this school. Both young men have been making marked progress under the direction of Mr. Willett, and Mr. Formes has been engaged as soloist for the festival tour of the Minneapolis Symphony Orchestra.

Sibyl Sammis MacDermid, soprano, has been busy filling concert engagements during the past two months. One of her most gratifying successes was won recently with the Des Moines Woman's Club Chorus.

Pupils of Bertha Smith-Titus, Alexander Sebald and Paul Stoye gave an interesting recital last Saturday morning in the Ziegfeld.

Elois Baylor Sings at White House Reception.

WASHINGTON, D. C., Jan. 16.—Elois Baylor, of Chattanooga, sang at the White House diplomatic dinner and reception this evening. Her program included Massenet's "Melodie des Baisers"; Strauss's "Prima Vera"; Vidal's "Printemps Nouveau"; a pastoral from Carey Roy Smith's "My Wee Birdie" and "Haesche's Love Song." Her excellent singing received enthusiastic approval. Alice Burbage was the accompanist.

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## CONCERT EVERY DAY IN CINCINNATI

**And Some Days Twice, During Week Unusually Crowded—New Chamber Music Organization Makes Début—Hess with Symphony Orchestra—Lhévinne Recital—Conservatory and College of Music Concerts**

CINCINNATI, Jan. 20.—The week just past has been truly a week of musical wealth in Cincinnati—an unusual week, in fact—and one is prompted to enumerate the events chronologically and thus, perchance, make a brave showing for musical Cincinnati. Monday evening the new Symphony Chamber Music Society inaugurated its season; Tuesday afternoon Josef Lhévinne played for the Matinée Musical Club; Tuesday evening there was a splendid faculty concert at the College of Music with orchestral accompaniment; Wednesday evening the Conservatory of Music Orchestra concert, directed by Signor Tirindelli; Thursday evening the Flonzaley Quartet at the Cincinnati Woman's Club, and Friday afternoon and Saturday evening the symphony concerts under Mr. Stokowski's bâton, with Ludwig Hess as soloist. Sunday we rest! Cincinnati is not New York or Berlin, know ye, and we need one day for assimilation.

The organization of the Chamber Music Society is the consummation of a plan long cherished by some of the principals of the Cincinnati Symphony Orchestra, for in this organization we have some of the finest musicians ever before brought together in this city. The Sinton Hotel ballroom was crowded, many in the audience being forced to sit so near the platform that their presence undoubtedly made the players a bit nervous at the beginning of the first number, the Schubert Quintet in C Major, but as the program proceeded this nervousness passed away, and the beauty of the work was brought out in a way which not only reflected great credit upon the performers, but marked the organization as one worthy of being associated with the orchestra of which it is the outgrowth. The men who played the Quintet were Emil Heerman, Jean Rietsch, Max Schulz, Julius Strum and Walter Heerman. The second number was the Strauss Sonata in E flat major, played by Emil Heerman, concertmaster of the Symphony Orchestra, and Mme. Samaroﬀ-Stokowski, and its rendition brought fourth rounds of applause. This served to

present Mme. Stokowski in a performance different from the others in which Cincinnatians have had the pleasure of hearing her and gave added proof of her musicianship and her wonderful skill. The program closed with the Tchaikowsky Quartet in D major given by Emil Heerman, Jean Rietsch, Max Schulz and Julius Sturm, which by many was considered the most beautiful work on the program.

### College of Music Concert

The College of Music concert offered an interesting program, including the Mozart Concerto in E Flat for two pianos, creditably given by Louise Church and Lillian Kreimer, Mendelssohn's Concerto in E for violin and orchestra, by Johannes Miersch; songs by Faccio and Leoncavallo, by Giacinto Gorno, were well sung and rendered especially interesting by the beautiful orchestrations written by Mr. Gorno's brother, Albino Gorno, and the Grieg Concerto in A minor, by Frederick J. Hoffmann, of the college piano department. Much interest was shown in the performance of Johannes Miersch, who is spending his first season in Cincinnati. Mr. Miersch showed marvellous technic and has a tone of rare beauty. The College of Music is indeed fortunate in having added a musician of such distinction to its faculty. Mr. Miersch is conductor of the College Orchestra.

The Lhévinne recital at the Sinton was to have been given Tuesday morning, but Mr. Lhévinne was delayed by late trains and his appearance was postponed until 3 o'clock in the afternoon. This affected the attendance slightly, but all who could cancelled other engagements and remained down town. When Mr. Lhévinne finally appeared he was given a grand welcome and his playing was thorough enjoyed.

The Conservatory Orchestra achieved a brilliant success on Wednesday evening. The program opened auspiciously with the first movement of the Bach D Major Symphony and the orchestra further played the prelude to Boabdil, by Moszkowski, and the Strauss "Träumerei," all beautifully played, while a subsequent group of "Scenes from Childhood," by Schumann, evoked such enthusiasm that two of the scenes had to be repeated. The concert was fittingly closed with the Verdi Overture, "I Vespri Siciliani." Marion Belle Blockson and Frances Wilson, pupils respectively of Clara Baur and John Hoffmann, sang effectively the Love Duo from Tirindelli's opera, "Blanc et Noir," and Helen Portune, of Sig. Tirindelli's advanced class, showed splendid technical facility in her rendition of the Vieuxtemps Concerto No. 4. Anne Galinsky, of Prof. Frederick Bhailler Evans' advanced class, a young artist of great promise, played the Weber Concertstuck, Op. 79. The orchestrations throughout were written by Signor Tirindelli, and added greatly to the interest in the program.

It is gratifying to note that the lectures of Edgar Stillman-Kelley, of the Conservatory faculty, bearing on the symphony programs are being attended by an increasingly large number of musical devotees.

### The Symphony Concerts

The Symphony concerts of this week, both of which were given in the new Emery Auditorium, where all concerts will be given in the future, were attended by audiences of the usual size. Mr. Stokowski offered a varied program at these concerts, opening with the Haydn Symphony in D and continuing with aria, "Alma Soave e Cara," Donizetti; overture, "Egmont,"

Beethoven; lieder (a), "Der Rattenfänger," Wolf; (b), "O, Quand Je Dors," Liszt, Mr. Hess, and "Einzug Der Götter," Wagner.

The symphony was played with a charm and delicacy such as one rarely has the pleasure of hearing and its rendition was without doubt one of the most delectable things thus far given this season. The Wagner number was played nobly and impressively, bringing the program to a satisfactory close.

Few singers in Cincinnati in recent years have received a more cordial welcome than Mr. Hess. After his first number, an aria from "Maria di Rohan," he was recalled six times. His voice is naturally one of great beauty and of wide range and his singing gave evidence of substantial musicianship and intellectuality. F. E. E.

### Praise for Augusta Cottlow in West

Augusta Cottlow is winning laurels on all sides in her tour of the West, and both critics and laymen have united in favorable comment on her work. As an exponent of MacDowell Miss Cottlow has met with particular approbation. She will begin her tour of the Pacific coast with the Seattle Orchestra, of which John M. Spargur is director, when she will play MacDowell's Second Concerto. The Western critics have been loud in praise of Miss Cottlow's brilliant technic and big singing tone.

"The Girl of the Golden West" has now been heard at the San Carlo, Naples, but the Neapolitans think it is unworthy of Puccini.

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## CATALANI'S "WALLY" REVIVED IN ROME

**Excellent Performance of Opera of Ill-Fated Composer—Safonoff Concerts Much Admired—Costanzi Likely to Get Municipal Subsidy**

ROME, Jan. 9.—The latest production at the Costanzi was the opera "La Vally," or "La Wally," as it is also called, this being the name of a Tyrolean girl who is the heroine of a story by Wilhelm von Hillern. It was set to music by the ill-fated Alfredo Catalani from a libretto by Luigi Illica. Catalani was born in Lucca in 1854 and died of consumption at Milan in 1893. The "Wally" was first mounted at Milan in 1891. The composer shows traces of both German and French masters, particularly of Wagner, but he does not lack originality.

The best points in "Wally," such as the "Edelweiss" song, the love prayer of Gellner, the farewell of Wally in the first act, the waltz and the kiss scene in the second act, the impressive prelude for violins, sweet as a nocturne by Chopin, and the final love duet were well and justly appreciated at the Costanzi.

Ersilia Caroli, a new comer to Rome, was excellent as Wally. She has not an ample, voluminous voice, but it is soft and clear. She was deservedly applauded for her singing of "Andrò, andrò, sola e lontana!" (I shall go away alone and afar!) and for her fine rendering of her part in the great love duet of the fourth act.

Safonoff's concerts at the Augusteo were well attended and much relished by the critical public, which heartily applauded the excellent rendering of Brahms's Third Symphony, Svendsen's "Andante funebre" and "Carnaval à Paris," Sergei Rachmaninoff's Concerto for Piano and Orchestra, "L'isola dell'amore" of Glazounow, "Nell'Aoul" of Ivanoff, with its reminiscences of Glinka's music, and the "Marcia Slava" of Tchaikowsky. Sergio Tarnowsky the star pianist, received an ovation. In fact, all the Russian music, its executants and conductor obtained full and genuine recognition from the Italians and Americans present. Glazounow notably was highly enjoyed and is called by an

able critic the Brahms of the modern Russian school." The audience also arose to its feet to applaud the magnificent "Marcia Slava" of Tchaikowsky. Safonoff descended from his platform amid rounds of applause.

Maria Barrientos had a magnificent reception at the Costanzi on January 3. She appeared in Donizetti's "Lucia di Lammermoor" and the ears of her auditors are still ringing with her splendid voice. The directors of the Costanzi are being much complimented for their choice of artists, and for having done their best to organize a season worthy of the first lyric theater of Central and Southern Italy. This they have done in spite of difficulties, principally financial. The Government and the Municipal Council are now being called upon to give substantial assistance to the directors, and at the last moment I hear that the Giunta Comunale has voted a subsidy of 80,000 lire for three years. This has still to be passed by the Communal Council.

Safonoff, whom some of the critics call the "fortissimo direttore Russo," gave his final concert on Sunday, January 7. It comprised Beethoven's Fifth Symphony and Tchaikowsky's Symphony "Manfred," heard for the first time in Rome.

Franz von Veczey, the famous violinist, gives a concert at the Costanzi on January 12. The program comprises selections from Mendelssohn, Tartini, Moszkowski, Paganini, and Veczey's "Reve."

On January 4 was given the second concert for the Liszt Centenary at the Academy of St. Cecilia before a full house. The "Battle of the Huns," symphonic poem for organ and orchestra, was first heard. Then followed a piano piece, the "Tu es Petrus" from the oratorio "Christus," a march, and finally the Easter Day hymn. Everything was carried out well, and the Centenary was as successful as that of Mendelssohn in the same establishment.

WALTER LONERGAN.

## FLONZALEY QUARTET GIVES JOY IN DETROIT

**Ravel Number Evokes Curiosity and Is Heard with Much Interest—Arthur Friedheim in a Liszt Recital**

DETROIT, Jan. 20.—Detroit was again given that rare musical treat, a performance by the Flonzaley Quartet, on last Tuesday evening. Last year the Flonzaleys played to a handful of people in the concert hall of the Ponchartrain Hotel, but this season, thanks to the fact that their appearance was under the auspices of the Detroit String Quartet, an audience assembled which nearly taxed the capacity of the spacious Tempel Beth-El Auditorium. That the playing of the Flonzaley Quartet represents the pastmastership of the art has been said often enough, still each new hearing incites one to a quest after new adjectives for the musical revelations presented by these four players.

The program of last Tuesday included the Beethoven Quartet, op. 18, No. 5, two movements from the Maurice Ravel Quartet, a "Sonata a tre" for two violins and 'cello by Giuseppe Sammartini, in connection with whom the date 1740 was given on the program, and two movements, Interludium and Scherzo, from a Glazounow Quartet. The Beethoven number was given a reading wonderfully warm and full

of life and refreshingly free from any affectation of that "classicism" which the master himself so hated. This Quartet reaches its musical climax in the exquisite "Andante cantabile" with variations, in which the Flonzaleys fairly excelled themselves in sonority and in perfection of rhythmic and tonal nuance.

The two movements of the Ravel number furnished the novelty of the evening and were certainly spicy enough in their Gallic modernity to satisfy the most blasé palate. The Allegro, although conceived along the most advanced atmospheric lines, is still held within the well-worn sonata form. The scherzo is fairly devilish in abandon, as well as in the demands made on the players. The 'cello pizzicati in this movement were executed with a perfection seldom heard. A Flonzaley pizzicato is anyway something quite apart from the usual variety.

It was rather difficult to get back into the spirit of the 18th century Sammartini number, after the scintillating Ravel composition. The "Sonata a tre" would have been heard to better advantage earlier in the evening. The Glazounow "Interludium" gave opportunity for a broad full-toned legato, and the tripping "Scherzo" brought the concert to a joyous end. The applause was profuse and most enthusiastic.

On Wednesday evening Arthur Friedheim appeared in a Liszt recital at the Church of Our Father. Mr. Friedheim is a brilliant technician. The program included the B Minor Ballade, the two St. Francis Legends, the B Minor Sonata, Feu Follets, "Mephisto" Walzer and the E. Flat Concerto. Mr. Friedheim was at his best

in the Sonata, into which he infused not a little warmth. Victor Benham played the orchestral accompaniment of the concerto on a second piano. E. H.

## ADDITIONS TO FACULTY

**New Music Teachers in Michigan University—May Festival Program**

ANN ARBOR, MICH., Jan. 20.—Two new members have recently been added to the School of Music faculty—Richard P. Hall and Earl Vincent Moore. Both are young men whose musical education has been supplemented by University training, as Mr. Hall is a graduate of Yale and Mr. Moore of the University of Michigan. Mr. Hall will have charge of the violoncello department and Mr. Moore will be assistant to Llewellyn L. Renwick in the organ department.

The nineteenth annual May Festival will, in general, follow along the same lines as those which have preceded it and the following outline of the programs to be given at the five concerts has been arranged:

First concert, Wednesday, May 15, 8.00 P. M.—Soloists, Florence Hinkle, soprano; Nevada Van der Veer, contralto; "Coronation March," Saint-Saëns; Vorspiel to "Hänsel und Gretel," Humperdinck; Aria, Mme. Van der Veer; Carnival in Paris, Op. 9, Svendsen; Aria, Miss Hinkle; Symphony No. 5, E. Minor, Op. 64, Tchaikowsky.

Second concert, Thursday, May 16, 8.00 P. M.—"The Dream of Gerontius," Elgar; Mme. Van der Veer, contralto; Reed Miller, tenor; Herbert Witherspoon, bass.

Third concert, Friday Afternoon, May 17, 2.30 P. M.—Soloist, Miss Hinkle. Overture, "Coriolanus," Beethoven; Aria, Beethoven or Weber, Miss Hinkle; Symphony No. 4, E. Minor, Op. 98, Brahms; Symphonic Poem No. 3, "Les Préludes," Liszt.

Fourth concert, Friday Evening, May 17, 8.00 P. M.—Soloist, Alma Gluck, soprano. Overture, "Melusina," Mendelssohn; Aria, "Il re pastore," Mozart; Symphonic Poem No. 2, "Le Chasseur Maudit," Franck; Aria from "Louise," Charpentier; Andante (Margaret) from "Faust," Symphony, Liszt; Suite, "Die Koenigskinder," Humperdinck; Two Legends, "Le Lac Enchanté" and "Kikomora," Liadow; Aria from "Carmen," Bizet; Overture to "Tannhaeuser," Wagner.

Fifth concert, Saturday, May 18, 7.30 P. M.—"Samson and Delilah," Saint-Saëns; Ellison Van Hoose, tenor; Herbert Witherspoon, bass. Contralto and baritone soloists not yet engaged.

I. R. W.

## Boston Harpist in Many Concerts

BOSTON, Jan. 22.—Harriet Shaw, the harpist, has been playing at many concerts in and around Boston this season and has a large class of pupils which is doing fine work. Miss Shaw instituted several seasons ago mid-season competitive examinations for her pupils, in which a prize is given for the most successful. The solo selected by Miss Shaw for the January competitive recital this season was the beautiful "Romance" by Gabriel Fauré. In May her pupils will give an ensemble concert in one of the large halls with organ, violin and voices. Miss Shaw has formed a trio of harp, violin and 'cello, which she thinks is a particularly effective combination. Her own public work this season has taken her a number of times to New Hampshire, to the St. Marks School, Southboro, and other places in the East. D. L. L.

## FRANTIC APPLAUSE FOR NEW ORLEANS "LUCIA"

**French Coloratura-Soprano Lavishly Praised After "Mad Scene"—Massenet's "Don Quichotte" in Preparation**

NEW ORLEANS, Jan. 24.—A demonstration of approval such as has seldom been witnessed in this city was that last Saturday at the French Opera House after Mlle. Lucette Korsoff ended the "Mad Scene" from "Lucia di Lammermoor." The applause was frenetic and shouts of "Bravo!" emanated from pit to dome. The local press was lavish in its praise of this wonderful coloratura-soprano, who for eight years sang at the Paris Opera Comique and is soon to return to that institution.

Elaborate preparations are being made for the premiere in this city of Massenet's "Don Quichotte." There have been performances of "Butterfly," "Aida" and "Thais" at the Opera during the present week.

A delightful musicale of the season was that of Mrs. M. B. Trezevent, who was formerly May Randolph, one of this city's most gifted pianists. Mrs. Trezevent went through a course of serious study both in this country and abroad, the eminent pianist, Harold Bauer, having been one of her teachers. She played a Grieg Sonata in which her resourceful technique and subtle art served her excellently and shone admirably as accompanist to Henri Wehrmann, violinist, and Leon Ryder Maxwell, baritone, both of whom are very favorably regarded here. Mr. Maxwell's singing of a group of Schumann songs was delightful. Mr. Wehrman has lost none of his graceful style of playing. H. L.

## Chicago Woodwind Choir Presents Novelty by Local Composer

CHICAGO, Jan. 19.—The Chicago Woodwind Choir, enlisting the services of Messrs. Quensel, Barthel, Shreurs, DeMare and assisted by Messrs. Meyer, Pottag and Rabe, all members of the Thomas Orchestra, gave its second concert before the Chamber of Music Society Saturday morning in the Foyer of Orchestra Hall. They produced a novelty by Carl Hillmann, one of the first violinists of the orchestra, scored for flute, oboe, horn, clarinet and bassoon. This modest but gifted musician, another composition by whom was heard to advantage last Summer in Ravinia Park, has again produced a work that is fine, vivid and compact, gratifying in its contrasts and its originality. The quartet also played a Vincent d'Indy number that was dashing and colorful. Rontgen's "Serenade" and Lachner's Octet were other selections that reflected the admirable musicianship of the performers. C. E. N.

Alice Verlet, the coloratura soprano, who has sung in England more than anywhere else since leaving the Paris Opera, will shortly reappear in opera in the South of France.

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## Opera Stars in Providence

PROVIDENCE, Jan. 18.—One of the largest audiences that has ever been assembled for a musical event in Providence greeted Mme. Luisa Tetrassini on Tuesday evening, when she made her first appearance in Rhode Island. Every seat in the large hall was sold and two hundred chairs were placed on the stage and even then there were a large number standing. Mme. Tetrassini was in fine voice. She was assisted by Ramon Blanchart, baritone, and José Mardones, basso, of the Boston Opera Company. Mr. Mardones, who has been heard here before, sang in his usual dramatic style and was greeted with cordial applause. He was especially effective in Alvarez's "Los Ojos Negros." Mr. Blanchart was heard here for the first time and created a favorable impression. All of the artists were heartily applauded. Charles Strony, one of the conductors of the Boston Opera Company, was the accompanist. Credit is due Albert M. Steinert for bringing these artists to Providence. G. F. H.

## Noted Soloists with Rubinstein Club in Washington

WASHINGTON, D. C., Jan. 18.—The Rubinstein Club's evening concert on last Wednesday was brilliant in every respect—the choruses, the solos, the applause, the club itself, and the audience. The soloists were Florence Hinkle, soprano, and Reed Miller, tenor. Miss Hinkle sang operatic arias and songs in a most charming manner. Mr. Miller sang "Pure as a Bud in Spring," from "Mignon," Thomas, and a group of German songs in excellent voice and style. As musical director of the Rubinstein Club Mrs. A. M. Blair had arranged an interesting program. C. E. N.

## New York Musical Institute Receives Valuable Manuscript Collection.

The Institute of Musical Art of New York has received from August Lewis a valuable collection of manuscript letters by Wagner, Mendelssohn, Berlioz, Schumann, Weber and other great composers. The most interesting and valuable item in the collection is an article written by Wagner on the occasion of the first performance of the opera, "Norma," by Bellini, in Königsberg, in the year 1837. The Institute already possesses a number of interesting autographs, including the manuscript of three songs by Brahms, which were presented by George Henschel.

## Claude Cunningham in Indianapolis

INDIANAPOLIS, Jan. 15.—Claude Cunningham, baritone, was the artist soloist at the recent concert of the Indianapolis Männerchor. There were two numbers for the Men's Chorus and two for the mixed chorus, the latter numbers being especially well received. Mr. Cunningham sang the ever-beautiful Schumann group of five songs, "Frauen und Dichterliebe," followed by a group of English songs, including "To a Violet," by Frank La Forge. Mr. Cunningham won his audience completely and responded with two encores. Rudolph Heyne played fine accompaniments. M. L. T.

## Louis Persinger to Make Australian Tour

Louis Persinger, the young American violinist, who has taken the musical strongholds of Germany by storm, is to make a tour of Australia during the season of 1914-1915. Persinger comes back to this country next Autumn to make a concert tour. For the season in Australia he will appear with one of the renowned European pianists.

## Rappold Re-engaged for the Maine Festivals

Because the musical public of Bangor and Portland united with the requests of the chorus of the Maine Music Festivals, Marie Rappold has already been re-engaged for the concerts next October. Mme. Rappold sang at the Maine Festivals in the Autumn of 1910.

## Mme. Osborn Hannah Tours Kansas

CHICAGO, Jan. 17.—Mme. Jane Osborn Hannah, who has made such a marked impression here this season in Wagnerian roles, with the Chicago Grand Opera Company, last week made a little side trip concertizing in Kansas City, meeting with great success wherever she appeared. C. E. N.

## Charlotte Herman to Tour Canada

Charlotte Herman, pianist, who has been heard at many concerts this season under the direction of Marc Lagen, will make a short tour of Canada at the end of the season with Harold Meek, the Canadian baritone.

## ZIMBALIST DEBUT IN PHILADELPHIA

## Scores as Soloist with Pohlig Orchestra—Robert Armbruster's Success

PHILADELPHIA, Jan. 22.—Playing for the first time locally at a public concert, Efrem Zimbalist appeared as soloist with the Philadelphia Orchestra at the Academy of Music last Friday afternoon and Saturday evening, and came up to all the expectations caused by the glowing accounts of his success elsewhere in this country. He chose as the medium for an exhibition of his ability the Glazounow concerto, which at least is well calculated to show about all that can be done with the violin in a technical way, even if in form and content it has not much to commend it to lovers of sane musical composition. As Zimbalist plays it, however, it has great charm, for he could make the most ordinary music charming, it would seem, and one cannot but be enthralled by the beauty of his tone the repose and refinement of his playing and the warmth and poetry of expression in his interpretation. His bow seemed to leave nothing intricate unaccomplished in the florid cadenza, and throughout the long concerto, played without a break, the audience sat literally enchanted. An encore inevitably was forthcoming—cheerfully granted—not only one, but two, for Bach's Fugue in G Minor was in turn followed by the "Musical Joke" of Mozart. Mr. Zimbalist, aside from the charm of his playing, won admiration for his frank, wholesome personality, easy and graceful but unruffled attitude toward the audience—of which, in fact, once he started playing, he seemed entirely oblivious—and dignity of deportment.



Robert Armbruster

Mr. Pohlig opened the program with the "Carnaval in Paris" overture of Svendsen, gave a glowing interpretation of the beautiful Brahms Symphony, No. 2, in D Major, and closed the more than ordinarily interesting program with Goldmark's "In Italy" overture. On Wednesday evening, under Mr. Pohlig, the orchestra gave the third of its series of popular concerts, at the Academy of Music, with Daniel Marquarre, the first flutist of the orchestra, and Robert Armbruster, a boy pianist of this city, as soloists. These concerts are truly "popular" in the sense that they have more of an appeal to the general public than the strictly symphony concerts, the variety of selections being greater and the solo performers furnishing an attractive feature. Especially interesting on Wednesday evening was the appearance of Mr. Armbruster, who, although but fifteen years of age, has been giving individual recitals for several years. This, however, was his debut with a large orchestra and it was accomplished with distinct success. In fact, the manner in which he played the Saint-Saëns Concerto in G Minor rather took some people by surprise, and has started him well on a career that promises to be brilliantly successful. As a pupil of Mrs. Moulton and Constantin von Sternberg, of the Sternberg School of Music, he is entirely a local product and one that reflects credit upon his teachers and is sure to prove a credit to his home town. With none of the precocious manner of many a youthful musician Mr. Armbruster has almost the assurance and the authority of a seasoned performer, and plays with genuine brilliancy of technic, and a remarkable sense of rhythm and insight into the music, as well as considerable power and excellent command of the instrument in the passages of climax. As an encore selection he played an Etude by Mr. von Sternberg.

Mr. Marquarre's number was "The Flute of Pan," suite for flute and orchestra, by Mouquet, in three movements, in which the skillful player, representing the tuneful Pan, had exquisite intercourse, in florid measures of birdlike sweetness, with "Shepherds," "Birds" and "Nymphs." Mr. Pohlig, in the orchestra's numbers, again showed how well he understands the arranging of a program suitable to the occasion, offering the "Sakuntala" Overture of Goldmark, Tchaikowsky's Overture

Solennelle ("1812") and Marche Slave, Saint-Saëns's symphonic poem, "Le Rouet d'Omphale," and the march from Raff's "Lenore" symphony. A. L. T.

## LUDWIG HESS'S RECITAL NOTABLE DETROIT EVENT

## German Singer's All-Around Musicianship Calls Forth Commendation—His Enunciation a Delight

DETROIT, Jan. 21.—The song recital by Ludwig Hess, at the Garrick Theater, on January 14, was one of the most interesting musical events of the season. A large audience turned out to welcome the singer. By the end of the first song, Schubert's "Sei mir gegrüsst," Mr. Hess had completely won his hearers, who rewarded him with enthusiastic applause. Mr. Hess's voice is of wonderful sensitiveness and his ripe vocalization and musicianship were particularly evident in Schubert's "Im Grünen"; Campbell-Tipton's "Spirit Flower" and Schumann's "Du bist wie eine Blume," the last of which was demanded a second time. The "Erlkönig" was given without the ranting which so many vocalists affect in this number, yet with a reading full of life. Mr. Hess did not follow the custom of most singers in taking the song at a tempo which renders the piano accompaniment a complete impossibility.

Bizet's "Serenade Espagnole" and Schumann's "Der Hidalgo," which closed the program, were sung with a fine abandon and compelling rhythm. A word of commendation is due to the singer's splendid enunciation, which, in the English songs, might well have served as a model for many American singers. J. Ehrich Small played the accompaniments in an efficient manner.

The Detroit Harmonie Society Männerchor honored the singer by giving two numbers during one of the intermissions. Mr. Hess was also the recipient of a large wreath of flowers from his German-American admirers. E. H.

## ROOF GARDEN FOR MUSIC

## New Indianapolis Auditorium Dedicated by Mella Mars Recital

INDIANAPOLIS, Jan. 18.—What is claimed to be the finest roof garden in the United States was opened recently on top of the new Hume-Mansur Building. The sum of \$55,000 was expended in the construction and equipment of the garden, as told in MUSICAL AMERICA several weeks ago. There is an area of nearly 12,000 square feet on the roof, in addition to space occupied by other quarters. The seats are arranged as in a theater and will accommodate 1,000 persons.

Mrs. Ona B. Talbot is the managing director of the garden and plans to present grand opera singers, concert artists, orchestras and chamber music recitals. At the opening of the garden Mme. Mella Mars and Bela Laszky were the entertainers, and were heard by a select audience. Mme. Mars presented a new form of musical entertainment to Indianapolis and captivated her audience. She sang four numbers composed by her husband, Bela Laszky. Albert Fritez, tenor, also sang. The opening of the garden was a decided success and it is predicted that it will become the center of musical attractions in Indiana.

## Jessie Marshall Wins Laurels in Newark (N. J.) Concert

NEWARK, N. J., Jan. 22.—A program composed entirely of American songs was given by Jessie Marshall in Newark, N. J., on January 19 under the auspices of the College of Music and Normal Institute. The leading native composers were represented in the seventeen songs, which the soprano interpreted with excellent judgment and splendid English enunciation. The same program will be repeated on January 26 at the Russell studio, Carnegie Hall. Miss Marshall sang the solo parts of selections from Sullivan's "Golden Legend" in a recent concert given by the Women's Guild of Newark. The instrumental numbers were played by the faculty and professional students of the Russell College of Music, in which Miss Marshall is connected with the vocal department.

## Bonci Ill in Pittsburgh

PITTSBURGH, Jan. 20.—A severe case of laryngitis, contracted in Toronto, prevented Alessandro Bonci, the celebrated tenor, from singing to-night at the Hotel Schenley, at what was to be the opening of the Ritz-Carlton series of recitals. The program was called off, and Christine Miller, the Pittsburgh concert singer, offered a complimentary program. Mr. Bonci has cancelled all engagements for the coming week.

## KELLERMAN POPULAR ST. PAUL SOLOIST

## Baritone's Performance Enhances Attractive Program by Local Orchestra

ST. PAUL, Jan. 20.—The eleventh "popular" concert of the season by the St. Paul Symphony Orchestra brought out an audience which was as gratifying to the management as was the excellent program to the audience. The good attendance served to prove that "the public" wants a soloist as an additional attraction at the Sunday afternoon "pops."

On this occasion it was Marcus Kellerman, baritone, whose numbers added to the interest of the program and whose performances were warmly applauded. The "Prologue" to "Pagliacci," Schumann's "The Two Grenadiers" and Damrosch's "Danny Deever" (the last given in response to an insistent call for another appearance) furnished an appropriate medium for the pronounced dramatic tendencies and excellent vocal qualifications of Mr. Kellerman.

Conductor Rothwell opened the program with the beautiful overture to Weber's "Oberon." Delibes's suite from the ballet "Coppelia" was effective in tone quality. Contrasting in style were Merkle's "Moorish Morning Serenade" and "Under the Willow." Another double number included Paderewski's Melody, "Chant du Voyageur" and Rubinstein's brilliantly orchestrated "Toreador and Andalous" from the suite "Bal Costume." The program closed with Strauss's "Myrtle Blossoms."

The last program before the Schubert Club was presented by members of the Matinée Musicale of Duluth. It was a delightful and enjoyable occasion. Faith Helen Rogers, pianist, displayed the poise of a sincere musician in a performance of the first movement by MacDowell's "Norse" sonata; Brahms's Waltz in A Flat; the Wagner-Liszt "Liebestod" and the "Concert Arabesque" on the "Beautiful Blue Danube" waltzes by Strauss-Schulzevler. Mrs. Donna Riblette Flaaten, a lyric soprano, made a feature of Cadman's "Three Songs to Odysseus." In a second appearance Mrs. Flaaten again charmed her auditors with another group of songs. Volberg Gunderson, a young violinist, surprised and delighted her audience by her genuinely creditable performance of the "Fantasia Appassionata," op. 35, by Viextemps. Mrs. Fred Bradbury was the capable accompanist for each performer. As guests of honor there were present, in addition to those taking part on the program, Mrs. George S. Richards, president of the Duluth Club, and Mrs. McKinley, its musical director.

Preparations for St. Paul's grand opera season are going on apace. The required guaranty fund has been covered in the advance sale of tickets. Mrs. Snyder is leaving no stone unturned in her efforts to give to St. Paul and the Northwest an operatic experience commensurate with the rapidly growing interest in opera throughout the country.

The repertoire will include two Wagner operas, "Tristan und Isolde" and "Die Walküre" and as novelties Wolf-Ferrari's "Jewels of the Madonna" and Victor Herbert's "Natoma." "Le Jongleur de Notre Dame" will also be given its first hearing in the Northwest. Mmes. Fremstad, Saltzmann-Stevens, Mary Garden, Dalmores, Dufranne and Sammarco are among the artists cast for the St. Paul season beginning with a Sunday evening concert on January 28.

The third of the series of chamber music recitals by a string quartet drawn from the St. Paul Symphony Orchestra, under direction of Concertmaster Christiaan Timmner proved the most delightful of the series so far. Brahms's Quartet in B Flat Major, op. 67, as presented, aroused an appreciative audience to a high plane of enjoyment. Dvorak's Quartet in F Major, op. 76, also charmed. The program was played by Christiaan Timmner, first violin; Karl Grossman, second violin; Abe Pepinsky, viola, and Richard Wagner 'cello. F. L. C. B.

## Clifford Lott Sails for Europe

Clifford Lott, the baritone, who has been meeting with much success in the concert field, sailed for Europe on the *New Amsterdam* on January 23. Mr. Lott is to sing in concert in London and will give various recitals throughout Europe.



## PITTSBURGH'S MOST FASCINATING EVENT

**That Is What Was Said of the Eames-Gogorza Recital--Praise for Kathleen Parlow**

PITTSBURGH, Jan. 22.—What was considered by all musical Pittsburghers as the most fascinating concert given in Pittsburgh recently was the Eames-Gogorza recital on January 12. To the great delight of the audience, they had selected a program of what may be called popular music. It went to the heart of everyone present and brought such a spontaneous reception that it was after eleven o'clock when the program was concluded. A large audience greeted the singers and their distinguished accompanist, Henri Gilles.

As an opening offering two duets by Mendelssohn, "I Would That My Love" and "May Bells and Flowers," were sung. Then Mr. de Gogorza followed with the aria, "Le Roi de Lahore," by Massenet, which gave him abundant opportunity to display the charms of his baritone voice. Mme. Eames, among other numbers, sang "Sally in Our Alley," "My Mother Bids Me Bind Her Hair," Henschel's "Spring Song" and Nevins's "I Once Had a Sweet Little Doll." She sang "Drink to Me Only With Thine Eyes" as an encore to a group of English songs.

The second part of the program was especially delightful. Mme. Eames still has a voice of wonderful range and of perfect tone quality, in fact her singing was a revelation. She sang an aria from "Madama Butterfly" which was most pleasing. The "Largo al Factotum" from the "Barber of Seville" was sung by Mr. de Gogorza, and the concert concluded with duets from Messager and Walthew. Mr. Gilles played two Chopin numbers and the "Legend of St. Francis," by Liszt, and was compelled to respond with encores.

The Cincinnati Orchestra appeared in Pittsburgh for the second time last Tuesday night and gave a fine entertainment, under the able directorship of Conductor Leopold Stokowski. Kathleen Parlow, violinist, was the soloist, and a great deal of interest was manifested in this, her first appearance in Pittsburgh. Many wanted to hear the young woman who has been so favorably received elsewhere, and they were not disappointed. Johannes Brahms's lengthy C Minor Symphony occupied the entire first part of the program. The excellent work of the orchestra found hearty response, and Mr. Stokowski was most generously recalled. Miss Parlow played Max Bruch's G Minor Concerto, which gave the young woman every opportunity to show her talent. The orchestra splendidly supported the young woman, who was most warmly received. Miss Parlow played as an encore, after many recalls, the Bach aria on the G string, and later Kreisler's arrangement of Tartini's Variations. The "Tannhäuser" Overture, always popular, was given an excellent performance.

Mme. Minna Kaufmann, of New York, who spent a week here recently, was honor guest at a musicale given in the studio of Mrs. Ada Thomas. The program was opened by Robert Colston Young, who played Chopin and MacDowell numbers. Mme. Kaufmann followed in a group of songs, which included Franz, Brahms and others, and charmed her audience with her splendid voice. Piano selections were played by Elizabeth Baglin and Mrs. Josiah Cohen.

### HONORS FOR SUBSTITUTE

**Edith Thompson Wins Distinction with Kneisel Quartet in Brooklyn**

An interesting program of chamber music was given in the Brooklyn Academy of Music recently, under the auspices of the Brooklyn Institute by the Kneisel String Quartet. Edith Thompson, a great favorite with Institute audiences, was the assisting artist. There were three numbers: Beethoven's Quartet in E Flat Major, Tchaikovsky's Trio in A Minor for Piano, Violin and Cello, and "Italienische Serenade," Wolf.

The Beethoven number was played in a most artistic manner. The soft and delicate passages, as well as the more forceful and emphatic, were performed with a clarity of tone that won great applause for these talented musicians. The Trio in A Minor, in which Miss Thompson took part, was the crowning number of the program. Miss Thompson is as finished an ensemble player as she is a soloist, and played with

technical skill and breadth of style. This number was most heartily applauded. The final number, the "Italienische Serenade," by Wolf, was given a most pleasing reading.

The soloist was a substitute for Mrs. David Mannes, who was not well enough to appear. Miss Thompson, at the last moment, volunteered to play at this concert instead of the one for which she was engaged on February 8. It was a remarkable performance from first to last and one of the most delightful chamber music treats that has been afforded the Institute.

A. E.

### CASE OF TOO MUCH OPERA

**Eleven Performances in Twelve Days More Than Los Angeles Can Stand**

LOS ANGELES, Jan. 15.—This city is having an overdose of opera at present. Eleven different operas in twelve days is more than this peace-loving community will stand for—and pay for. The result is that some of the performances are receiving small support. The list ranges from light to heavy, as witness: "Girl of the Golden West," "Bohemian Girl," "Hérodiade," "Lakmé," "Louise," "Lucia," "Chocolate Soldier," "La Bohème," "Sigurd," "Cavalleria Rusticana" and "La Navarraise." This is one of the congestions of musical events produced by the lack of co-operation of out-of-town managers.

The "Grazi Paris French Grand Opera" company opened its Los Angeles engagement Tuesday night to give its full list of titles with "Hérodiade," followed Wednesday with "Lakmé" and Thursday with "Louise." This list would not be especially notable in New York or Chicago, but inasmuch as none of these operas had been heard in this city the engagement would have been notable, even had these works been in the hands of a far less worthy cast of singers.

Grazi's opening performance, "Hérodiade," was attended by a good-sized audience. Since that the attendance has been much lighter. This cannot be due to dissatisfaction with the principals, as in nearly every case they have proved artists of unusual worth and such as Los Angeles hears in opera only at very rare intervals. Affre, Vallemont, Richardson and Chambellan head the list, and the beauty of their singing is matched by the grace of their acting. The greatest cause for dissatisfaction is found in the orchestra. It is out of the question for an orchestra picked up at a day's notice to do justice to any one of the scores, save perhaps "Lucia"; and as to that of "Louise"—well, it was an excellent example of orchestral nightmare.

W. F. G.

### BOSTON CHORAL CONCERT

**Musical Art Club, Under Director Clifford, Presents Enjoyable Program**

BOSTON, Jan. 25.—The following interesting program was given by the Musical Art Club on January 18 before a large number of members and friends:

Chorus from "Mary Magdalen," Massenet; "Abendgang ein Lenz," "Im Himmelreich ein Haus steht," "Er ist," op. 111, Max Reger, Musical Art Club Chorus, Conductor Chalmers Clifton, Accompanist Corinne Harmon. "Allermande," Eugen d'Albert; Valse "Impromptu," Liszt, Alice McDowell. "I Send My Heart Up to Thee," Mrs. H. H. A. Beach; "To a Messenger," La Forge; aria from "Pagliacci," Leoncavallo, Mrs. Ruth Wales Randall, accompanist, Mrs. Edith L. Bradford. Chorus, "Chanson de Printemps," Philippe Gaubert; "Chanson de lune," Moret, Musical Art Club Chorus.

The Musical Art Club chorus, under Mr. Clifford, sang with good harmonization, which was further accentuated by the accompaniment of Miss Harmon. Miss McDowell is a pianist of fine attainments and is distinctly musical in appreciation and taste. She played her Liszt number in a scholarly manner and was enthusiastically applauded. Mrs. Randall was in excellent voice and sang with thorough understanding and genuine musical sentiment. Her aria from "Pagliacci" was exceptionally well delivered. She was well accompanied by Mrs. Bradford.

This was the second concert of the season by this club, whose programs are always delightfully anticipated.

A. E.

**New York and Philadelphia Recitals of Rosa Olitzka**

Rosa Olitzka, the prima donna contralto, sang on January 12 before the Philadelphia Teachers' Association in Philadelphia and the following evening sang the entire program at a private musicale given by Mrs. Jacob Schiff at her home in New York. Mme. Olitzka recently made new records for the Columbia phonograph. On January 26 and 27 she will appear at St. Louis with the local symphony orchestra.

Richard Buhlig, the American pianist, has been giving a series of three recitals in London this month.

## PITTSBURGH MOVES FOR OWN ORCHESTRA

**Meeting to Be Called to Discuss Endowment—Stransky and Lhévinne Applauded**

PITTSBURGH, Jan. 13.—That one more attempt is to be made to endow a permanent orchestra in Pittsburgh was disclosed last Saturday night at Carnegie Music Hall during the appearance of the New York Philharmonic Orchestra, Josef Stransky, conductor. A meeting is to be called in a few weeks by the Pittsburgh Orchestra Association, under whose auspices the New York organization appeared, to consider the subject. The following official announcement on the subject was made:

"The city of Pittsburgh and its environs are vitally interested in the question of whether or not there shall be a first-class permanent orchestra. It seems to have devolved on the Pittsburgh Orchestra Association through its board of directors to fill in the time necessary for the discussion of this question with visiting orchestras to the greater or less satisfaction of its membership. The board feels that the time is at hand when it should know just what the people want and just how far each interested individual will go toward supplying that want. To that end the board purposes calling a meeting in the near future, at which it is proposed to find out not only what the people want, but how to get what they demand."

The appearance of the New York Philharmonic was the third of the association's series of out-of-town orchestra concerts. The soloist was Josef Lhévinne, the Russian pianist, whose wonderful technic was

splendidly displayed in the playing of the much loved Rubinstein Concerto, No. 5, in E Flat Major. He was recalled many times, the applause being spontaneous and genuine. The reception tendered to him was no less remarkable than that extended to Conductor Stransky and his organization. The splendid quality of the work of the orchestra was a real delight. The Tchaikovsky "Pathétique" Symphony was finely played.

E. C. S.

### PEOPLE'S SYMPHONY CLUB

**Musical Program Heard by Organization Fostering Free Concerts**

The People's Symphony Club of New York, organized to aid the work of the People's Symphony Concerts, met at the MacDowell club rooms on January 18 and listened to a musical program. The artists taking part were Pauline Mallet-Prevost, pianist; Paul Dufault, tenor, and Elias Bronstein, cellist.

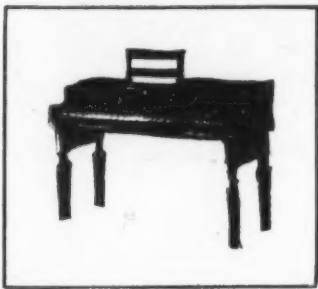
Miss Mallet-Prevost, who is an amateur of noteworthy attainments, played Schubert's "Impromptu" in B flat, Schumann's "Frühlingsrauschen" and the Chopin "Fantasie." Mr. Dufault sang "Long Ago" by MacDowell, Harriet Ware's "Boat Song" and Huhn's "Invictus." Mr. Bronstein's numbers were "Widmung" of Popper; "Serenade" by H. Sitt and "At the Fountain" by Davidoff. The accompaniments were played by J. Joiner.

Brief addresses were made by Mr. Booth, the president of the club, and Miss Lenale, manager of the People's Symphony Concerts. The news was given out that in his bequests Nathan Strauss had left \$2,000 to the People's Symphony Concerts and also a contingent interest in his residuary estate.

**Charlotte Lund and Inga Hoegsbro in Tour of Pacific Coast**

Charlotte Lund, the prima donna soprano, and Inga Hoegsbro, the Scandinavian pianist, are on a tour of the Pacific coast this month.

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## MUSICAL AMERICA CARTOONIST HONORED

Gianini Viafora Wined and Dined  
by Italian Club and Made  
a Life Member

Gianini Viafora, MUSICAL AMERICA's cartoonist, was tendered a banquet on January 20 at the Italian Club of New York, which was attended by many prominent Italians. Mr. Viafora, who has endeared himself to the readers of MUSICAL AMERICA by his clever cartoons of operatic artists and to his countrymen by ornamenting the club rooms of the Circolo Italiano with sketches of prominent members of the Italian colony, is well known throughout the United States and his native country.

Enrico Caruso honored the banquet with his presence. At the table of honor were Commandatore and Mrs. Solari, Mr. and Mrs. Gerli, Mr. and Mrs. Viafora and Enrico Caruso. Among the others present were Adriano Ariani, Dr. P. M. Marafioti, C. Yon, Pietro Yon and Cav Vicario, editor of the *Italian Herald*.

Comm. Solari made an eloquent and appropriate speech and announced the decision of the committee to elect Mr. Viafora honorary member of the club for his lifetime. Mr. Viafora made a witty and much applauded reply. The ball which followed prolonged the celebration until a late hour.



Facsimile of Menu of Banquet Given  
Mr. Viafora

LAST WEEK BUT ONE OF  
CHICAGO OPERA SEASON"Lohengrin" and a "Gala" Performance  
of Acts from Several Operas Promi-  
nent Feature

CHICAGO, Jan. 20.—"Lohengrin" gave dignity and attracted a large attendance as the opening event of the next to the last week of the local grand opera season. Jane Osborn-Hannah repeated her superb impersonation of *Elsa*, giving the action all its traditional value and the music a beauty that won the audience as emphatically as before. Charles Dalmorès appeared again as *Lohengrin* and invested the rôle with authority as usual. Mme. Eleanora de Cisneros, who had just stepped off the train after a far flight over sea and shore, having but lately concluded her triumphal tour with the Melba Opera Company in Australia, essayed the part of *Ortrud*, which has already had distinction at the hands of Mme. Schumann-Heink and Marta Wittkowska. She was warmly welcomed by her many friends, who were glad to see her back as one of the strong artistic factors of the organization. Clarence Whitehill was a splendid companion for her as the dark and vengeful *Telramund*, while Gustave Huberdeau looked and sang every inch a *King*. Alfred Szendrei conducted with vigor and authority.

The story of the first American performance of Ermanno Wolf-Ferrari's "The Jewels of the Madonna," which was a dual triumph for the Chicago Grand Opera Company and for the composer, was told last week, and the opera will soon be heard in New York and Philadelphia. The so-called "grand gala" performance, which always betokens the approach of the end of the season, attracted an enormous audience Friday evening. The big bill was opened with the second act of "The Tales of Hoffmann," with Edmond Warnery and Marta Wittkowska. Then came an act from "Thais," with Mary Garden and Hector Dufranne. "The Secret of Suzanne" was given complete by Mario Guardabassi, Carolina White and Francesco Daddi. The colorful score, enforce-

ing the amusing little story, was revealed, with all its fine points, and the composer, Wolf-Ferrari, who was in the audience, was called before the curtain a number of times. Owing to the illness of Jane Osborn-Hannah, the scheduled excerpt from "Lohengrin" was omitted and a beautiful ballet, led by Rosina Galli, was substituted. Rachael Freese-Green and Amedeo Bassi gave the "Miserere" from "Il Trovatore" with great effect. The last act of the "Juggler of Notre Dame" was given a beautiful performance and served to illustrate the versatility of Mary Garden in impersonating rôles so diametrically opposed as the sensual *Thais* and the poor starveling of the monastery. Another important feature was the third act from "Samson et Dalila," showing Jeanne Ger-ville-Réache at her very best vocally and histrionically in the part of the enchantress, while Mario Guardabassi showed his beauty of tone as the strong man of the Scriptures.

The matinee Saturday afternoon marked the last appearance of Mary Garden as *Thais*. "The Tales of Hoffmann" was given in the evening.

## AN ELEVENTH-HOUR CALL

Christine Miller Substitutes for Signor  
Bonci on Short Notice

PITTSBURGH, Jan. 22.—Signor Bonci was scheduled to open the Artist's Series of recitals at the Hotel Schenley Saturday night. But at the last moment his physician decided that it would be impossible for him to appear, owing to an attack of laryngitis. The hotel management immediately (at seven-fifteen o'clock) called up Christine Miller by telephone to supply a program, for it was too late to notify the guests of the change. Miss Miller had just that morning returned home from a Western recital tour, but she consented to come to the rescue and at eight-thirty she was at the hotel ready to begin.

Before an audience of six hundred of Pittsburgh's most representative society folk, Miss Miller and her accompanist, Carl Bernthaler, presented a program of twenty songs, entirely from memory. The composers represented included Henschel, Secchi, Debussy, Brahms, Rachmaninoff, La Forge, Rummel and Malcolm McMillan, a young St. Paul musician, whose new

cycle—the "Heart of Farazda"—(still in manuscript) was given a first hearing. The enthusiasm of the audience was unbounded and the young artists were recalled again and again. Pittsburgh is justly proud of two such musicians, who can, on an hour's notice, present such a representative program in so finished a manner.

## KUBELIK IN KANSAS CITY

Violinist Acclaimed by Audience Over-  
flowing to the Stage

KANSAS CITY, Mo., Jan. 20.—The wonderful art of Jan Kubelik was enjoyed to the fullest extent last Friday afternoon by an audience which completely filled the Willis Wood Theater and many persons were seated on the stage. The program was unusually well selected, embracing the Allegro movement from Tschaiakowsky's Concerto in D Major; Rubinstein's Romanze in F Major; Bach's Praeludium (for violin alone); the Introduction and Rondo Capriccioso by Saint-Saëns; Wieniawski's "Souvenir de Moscow"; the Dvorak "Humoresque" and the Liszt "Campanella." The brilliancy of Kubelik's technic was displayed to best advantage in the Tschai-kowsky number, bringing forth bursts of applause from the admiring listeners. Ludwig Schwab, at the piano, was a splendid accompanist.

Percy Hemus, baritone, gave a recital in English last Sunday afternoon. His program was varied, ranging in style from "It Is Enough," by Mendelssohn, to Harriet Ware's "Mammy's Song." There was included a dramatic reading of Poe's "Raven" with musical setting by Max Heinrich. Mr. Hemus's style is unique and individual. His voice is of good quality and has power, but he is at his best in the lighter songs and those of narrative, in which he best displays his interpretative powers. He was enthusiastically received. Gladys Craven added much to the success of the program by her sympathetic accompaniments. M. R. W.

## THE WITEK RECITAL

Boston Symphony Concertmaster and  
His Wife Heard in New York

An audience of medium size attended a joint recital given at the New Amsterdam Theater, New York, last Monday afternoon by Anton Witek, concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, pianist. Mme. Witek played Beethoven's "Appassionata" Sonata and Liszt's "Don Juan" Fantasy and later united with Mr. Witek in Beethoven's "Kreutzer" Sonata. The violinist's solo numbers included a Pugnani Prelude, Tschaiakowsky's "Serenade Melancolique," Wieniawski's A Major Polonaise and, as an encore, Saint-Saëns's "The Swan."

Extended discussion is not called for by Mr. Witek's playing, the merits and demerits of which have long been familiar to New York concert-goers. He has technical dexterity and last Monday he disclosed a tone that was good at times and at others inclined to roughness. In general his intonation was accurate. But his readings are academic and stilted and disclose little sensuous warmth or poetic appeal.

Mme. Witek provided a satisfactory accompaniment in the "Kreutzer" Sonata and one felt grateful to her for bringing forward the "Don Juan" Fantasy, which is much neglected though a masterpiece of its kind and to which no less a master than Saint-Saëns has paid eloquent homage. She was much applauded at the close of the work, though it cannot be said, in all justice, that she was successful in bringing out everything that is in it. It contains far more than she revealed. Her technic, for one thing, was by no means equal to all the demands this highly colored transcription makes upon the executant. H. F. P.

## CISNEROS AS "BRANGAENE"

Contralto to Sing This Rôle During  
Chicago Company's Tour

CHICAGO, Jan. 22.—Eleanora de Cisneros, contralto of the Chicago Opera Company, is now rehearsing for the rôle of *Brangaene* in "Tristan and Isolde," which she will sing at the first performance of the music drama in Chicago, as well as the subsequent performances in St. Paul, Cincinnati, Philadelphia and other cities in which the Chicago company will appear.

Mme. de Cisneros recently received a letter from the French composer, Saint-Saëns, in which he said:

"Believe me, I shall be very happy if you should come to sing the rôle of *Dalila* in Paris, and I am pleased to see that you will sing in several of the cities in America this Winter, where you cannot fail to repeat the great success which always accompanies you."

UNIQUE PROGRAM OF  
WOOD-WIND MUSICBarrère Ensemble Gives Another  
Interesting Concert in  
New York

The Barrère Ensemble has by this time established itself strongly enough in popular favor to insure a large audience at every one of its appearances. It was not to be wondered at, therefore, that the Belasco Theater was crowded when the little organization gave its second concert of the season there last Monday afternoon. The four numbers on the program were Christiaan Kriens's "Aquarelles Hollandaises," a new "Eclogue" in two movements, by Howard Brockway, a Bach suite and a "Suite Persane," by André Caplet, the French conductor of the Boston Opera House.

In many respects the most interesting thing on the list was Mr. Kriens's composition. It has been done before by the Barrère players, but it is music that will stand repeated hearings, disclosing new and unexpected beauties at each. The quality of its ideas and the method of their treatment leaves no room for doubt that Mr. Kriens stands high among the foremost creative musicians of the time. The rare colors and quaint but novel effects which he has shown himself able to draw from only two flutes, two horns, two clarinets, bassoons and oboes ought alone to command him the profoundest respect. The Barrère musicians played this, as well as all the rest of their music, with finish and smoothness.

The Brockway "Eclogue," which followed, is well written and often charming, but not comparable to the Kriens in wealth or character of content. The first movement, "At Twilight," seems like an abridged edition of Debussy's "L'Après midi d'un Faune." The second, an "Idyl of Murmuring Waters," is an innocuous bit of fantasy, daintily colored though, though thematically unimportant and so long drawn out that its bubbling and rippling end by losing their effect.

The Bach organ suite—which was well arranged for woodwind by Archer Gibson—is not one of Bach's weightiest efforts. Its main virtues are to be found in its third movement, a charming "Aria." Caplet's "Persian Suite," doubtless gains its title through its exotic, highly dissonant harmonies, though as a matter of fact Debussy and Dukas, far more than anything Persian, have been the sources of Mr. Caplet's inspiration. However, it is not altogether unmelodic and it is well scored. H. F. P.

## "SONGS OF HUMAN INTEREST"

Charles C. Washburn Gives Unique Re-  
cital in Meadville, Pa.

Charles C. Washburn, the baritone, gave a unique recital on January 2 at Meadville, Pa., with a program of "songs of human interest." The twenty-eight numbers were divided into Songs of the Open, Songs of Love, Songs of the Child-World and Songs of the South. Mr. Washburn aimed at the psychological rather than the technical. Eight songs by Sidney Homer, which covered every phase of sentiment, showed the versatility of both composer and singer. Among these were the four "Bandanna Ballads," which Mr. Washburn interpreted with particular skill, as he is a Southerner by birth.

The songs of love were not the sentimental love ballads, but those deeper strains of affection, such as Kipling's "Mother o' Mine."

Prominent among his child songs was a trio of numbers with words by Josephine Preston Peabody, author of the prize play, "The Piper."

Randegger Trio and Paul Kefer in Pro-  
gram of Italian Chamber Music.

The Società per la Musica Italiana, of New York, a chamber music organization which devotes itself to the performance of interesting Italian works which would scarcely be afforded a hearing under other conditions, began its second season of concerts on January 16 at the Waldorf-Astoria, with an interesting program presented by the Randegger Trio and Paul Kefer, cellist. The selections given included Mezio Agostini's Trio, op. 17; F. Luzzatto's sonata for piano and cello, op. 56; a "Melodia" of Luigi Vannuccini; Giuseppe Lucietto's "Scena Villereccia," and a trio of Giulio Ricordi.

## CARUSO TELLS MISS CHEATHAM ABOUT HIS SON

[From the New York Evening Telegram]

Enrico Caruso and Kitty Cheatham met in the foyer of the Metropolitan Opera House the other day during an entr'acte of "Königskinder." Naturally, the talk turned to Caruso's young son, and the great tenor was as doting as any fond father.

"My bebe, he is ze clever boy," said Mr. Caruso. "One day he say to me, 'Papa, you are one great arteest!'"

"Yes," I tella him; "w'at maka you theenk so?"

"Because, we'en I hear you sing you maka me cry. But you are not ze only pebble on ze beach. Zere is one arteest zat is greater than you. He maka me laugh. He is Harry Lauder!"

Caruso went on to tell of a trying ex-

perience last Summer at his villa near Naples. Several distinguished guests had been invited to a formal luncheon. At the last moment it was discovered that all the bread and biscuit had disappeared. The frightened major domo whispered the fact to Caruso.

He laughed and at once started in search of his son. Presently the boy was found in the garden seated in an improvised tent guarding the stolen loaves.

"W'at you theenk he tella me?" said the beaming tenor. "He 'ave been reading ze old chronicles."

"Zair will be a siege," he say to me, 'an' I have ze food so zat I shall not starve until ze enemy is defeated.' Smart boy, eh?"

"Yes," assented Miss Cheatham; "very, like his father!"



## "JENA" SYMPHONY BY PHILHARMONIC

Figures with Siegfried Wagner  
Overture on Unusual Program;  
Bauer Soloist

A Beethoven "novelty" and a work by the much-abused Siegfried Wagner provided interest of an unusual sort at last Sunday afternoon's concert of the New York Philharmonic, in Carnegie Hall. Add to this the presence of Harold Bauer, the pianist, as soloist, in the Schumann Concerto, and it is not difficult to account for the fact that there was a very large audience.

The Beethoven number in question was the newly unearthed "Jena" Symphony. The circumstances of its discovery and the arguments for and against its authorship have been sufficiently aired in this paper of late to obviate the necessity of repetition. The orchestra played the work with much care, but it cannot be said that the audience acclaimed it with much more than a show of courteous approval. At the same time the character of the music is such as to render perfectly reasonable the belief that it is Beethoven's handiwork. Although not intrinsically a thing of great importance it is fully equal to some of the less frequently heard symphonies of Haydn and Mozart. Its themes are often pretty and decidedly Haydnish in their naiveté and artless simplicity. Form and treatment also suggest the influence of that master. Perhaps the most interesting movement is the first. There is undoubtedly a misprint of some kind in the score of the second—an *adagio cantabile*—with the result of a curious harmonic effect (repeated four times during the course of this division) that no composer of the period would ever have permitted himself. It is surprising that no one should have had the courage to alter this very obvious slip. The minuet movement is such as Haydn or Mozart might have written in one of their least inspired moments, while the finale is not especially ingratiating in its contents. Nevertheless, the symphony was not unworthy of at least this one hearing.

The overture to Siegfried Wagner's opera, "Bruder Lustig," was more of a nature to stimulate curiosity than the symphony, for Siegfried is practically an unknown quantity in the musical life of the country. Few musicians seem at all inclined to take his creative endeavors very seriously and the careful observer might have noted the cynical smile on more than one face during the progress of the piece in question last Sunday. None of the younger Wagner's music has been heard in New York since 1893, when Anton Seidl brought out a symphonic suite of his making. The flat failure of the opera, "Bruder Lustig," in Germany seemed scarcely to augur well for the fate of its overture here. As was to be expected, its chief interest lies in the contrast it presents with the music of the immortal father, Richard. Of true inspiration it is quite innocent. Try as he may to exorcise the demon of reminiscent suggestion Siegfried cannot altogether avoid occasional trespassing in the sacred precincts of "Tristan" and "Meistersinger." He has no originality of invention, and when he does not take refuge behind the glorious barricade of paternal achievement he writes what is obviously meant to be in the folksong vein but which is merely commonplace—witness the cheap and flashy opening of this overture. A few things suggest the influence of Humperdinck, one of Siegfried's musical mentors. It would be unjust, however, to deny that the orchestration has much agreeable color, but such a virtue is, indeed, the least one might expect of the son of Richard Wagner.

The overture was finely played, but can scarcely be credited with awakening tumultuous pleasure. The other two orchestral numbers of the day were the "Freischütz" Overture and Tchaikovsky's "1812." The climax of artistic enjoyment, though, came with Mr. Bauer's performance of the Schumann Concerto—a concerto which steadily holds its own against all others. As a Schumann player Mr. Bauer has no superior, and he has never given this inexpressibly enchanting work with more soulfulness, poetry and brilliancy than on this occasion. The more lyrical sections of the first movement and the captivating intermezzo were played with true romantic *in-nigkeit* and he gave exhilarating dash to the finale. By far the most spontaneous enthusiasm of the afternoon greeted Mr. Bauer's feat.

H. F. P.

## AN ORCHESTRA MADE POSSIBLE BY ONE MAN

Washington Symphony Rescued from  
Almost Hopeless Debt and Set on  
Its Feet by Martin Scranage

WASHINGTON, D. C., Jan. 25.—A symphony orchestra for the capital of the nation has been a serious problem since the wealth of Washington lies in its official and social "floating population," which is hard to interest in a local musical organization. Several years ago, however, it appeared



J. Martin Scranage

that this question had been settled when the Washington Symphony Orchestra was established with Reginald De Koven as conductor. An excellent series of concerts with foreign soloists was enjoyed, but funds were not sufficient and the Washington Symphony soon found itself an organization with only debts and musicians. It was chiefly through the generosity of Mrs. Herbert Wadsworth that the musicians were paid off and the society existed in name only, to be remembered only as a failure with a debt of \$8,000.

Such was the condition in 1905 and such it remained until 1909, when J. Martin Scranage, a member of the original board of directors, decided to re-establish the orchestra. With the assistance of a few associates Mr. Scranage succeeded in getting the outstanding debts canceled. The wiping out of \$8,000 by the consent of various individuals and corporations was by no means a small task and was accomplished only after hard work with Mr. Scranage as the leader in the movement.

Then in the Summer of 1909 musicians were collected and the concerts were resumed in the Fall of that year by the Washington Symphony Orchestra, with Herman Rakemann as conductor. At Mr. Scranage's suggestion a cooperative salary basis was offered the musicians, who agreed to accept for their services such proportionate salaries as funds would permit. The first season closed without debt and a second year begun, but by mutual consent Heinrich Hammer took the baton and Mr. Rakemann was made concertmaster. Mr. Hammer gave his services gratis. At this time Herbert Wadsworth took interest in the organization and gave it personal and financial assistance. The third year of the re-established orchestra is now in progress and the outlook is that it will close the season free of debt.

Unquestionably Mr. Scranage has done more than any other one man to make possible the present Washington Symphony and he has done it all without any other recompense than the musical progress of the city.

W. H.

### Spreading the "Dunning System"

Carrie Louise Dunning, originator of the "Dunning System of Improved Music Study for Beginners," is receiving a manifestation of the success of her method with music teachers. Her teachers' normal training classes began in July at Chautauqua, N. Y., and continued until Christmas. Mrs. Dunning was then called to Newport, Ky., to take charge of a class which had been formed for her. Next she went to San Francisco, where another class was awaiting her arrival. The Dunning teachers have been meeting with such success in Europe and America that others are constantly being influenced to take up the work. Hattie R. Raguet, a Tyler, Tex., pianist, has gained such good results with her pupils by the use of the Dunning system that philanthropic friends are to send her to Chautauqua again in July for further training with Mrs. Dunning.

### Recital at the Virgil Piano School

Eight pupils of the Virgil Piano School played the latest pieces of their repertoire in the regular Friday afternoon recital last week. The interpretation of the pieces was especially spirited and delightful. The program follows:

Adagio from Sonata "Fathetique," Beethoven; "Revolutionary" Etude, Chopin, Gwendolen Rees; Tone Poem No. 6, Grieg, George Kemmer; Scotch Legend, H. H. Beech, Edna Pickett; Slumber Song, Schumann; Prelude No. 15, Chopin, Helen Vredenberg; First Movement of "Faschingschwank," Schumann, Edith Woelfer; "Desire," Burnham; Rondo in C, Beethoven, Dorothy Wilson; Mazurka No. 4, Godard, Thelma Ries; Pre-ambule, Bach, Lucille Oliver.

Warner M. Hawkins has just returned to the school from his tour of Pennsylvania.

## GADSKI'S LIST OF "GREATEST SINGERS"

Fourteen Besides Herself Set Apart  
as Dwellers on Artistic  
Summits

After her appearance at the Settlement Concert in Philadelphia last Monday Mme. Gadski undertook the feat of naming the fifteen singers who, in her opinion, are the greatest in the world. In addition to herself, the names of the members of this vocal hierarchy are as follows:

Enrico Caruso.  
Lilli Lehmann.  
Ernestine Schumann-Heink.  
Pasquale Amato.  
Clarence Whitehill.  
Hermann Jadowker.  
Otto Goritz.  
Louise Homer.  
Charles Dalmorès.  
Olive Fremstad.  
Margarete Matzenauer.  
Geraldine Farrar.  
Carl Burrian.  
Herman Weil.

Some day, Mme. Gadski declared, she hopes to see all of these artists together. They typify, in her estimation, everything that an opera artist should be and they have attained the summit of glory along their specific lines. She entertains a very high opinion of the abilities of the American basso, Clarence Whitehill, believes Caruso the greatest tenor of the day, and Miss Farrar one of the greatest of sopranos. As for Lilli Lehmann, though she is over sixty, Mme. Gadski believes her an unequalled singer of Mozart, while crediting her with having been the greatest *Brünnhilde* that ever lived.

### Mme. Goetze-Kellner Wins Favor in Ohio Cities.

Mme. Margarete Goetze-Kellner has been meeting with success in her recitals at various cities in Ohio and in a concert at Rochester, N. Y. In Columbus the singer pleased a good-sized audience at the concert given at the Ohio State University. Besides a group of German songs, in which she especially excelled, the most enjoyable numbers on her program were two songs by the American composer, Harriet Ware. Mme. Goetze-Kellner gave evening recitals before appreciative audiences at Salem, Sandusky and Toledo, O., and in each city won instant favor. On January 9 she was one of the artists in the third chamber musical recital at the Conservatory of Music, Rochester, N. Y. Compositions by Schumann made up the entire program.

### Edmond Clément Heard at Many Social Functions

Edmond Clément, the French tenor, who is such a favorite with the opera and concert-going public, is one of the artists most in demand at the select musicales in New York and Boston. Mr. Clément sang with Alma Gluck in New York at the reception tendered by Ambassador and Mrs. White-law Reid to the Duke and Duchess of Connaught. On January 23 he appeared at a party given by Mrs. Wilson and on January 27 he sang at the house of Col. Thompson in Washington. An appearance in Montreal, Can., will be made by Mr. Clément on February 27.

### Tollefsen Trio's New York Concert

The Tollefsen Trio, Carl Tollefsen, violin; Mme. Schnabel-Tollefsen, piano, and Paul Kéfer, cello, assisted by Marcus Kellerman, baritone, will give a concert in Carnegie Lyceum on Tuesday evening, January 30. The program will contain a Mozart Trio, the Boellmann Trio in G Major, op. 19, two groups of songs, one in German and one in English, and two new compositions for violin and piano, a Ballade by Arthur Foote and a Romance by S. Camillo Engel.

### Sembrich to Return in August

Marcella Sembrich is to return to the United States in August next in order to fulfill a number of social obligations preparatory to making another concert tour in the United States, under the management of the Quinlan International Musical Agency. The diva has just been made honorary president of a committee recently formed in Geneva for the purpose of erecting a monument to the famous French actress, Rachel Felix, who in spite of her position in the French theater, has never received such an honor. Mme. Sembrich will also be a member of the Paris committee which will work in connection with the Geneva branch.

## FIRST CHICAGO HEARING FOR ELGAR SYMPHONY

Thomas Orchestra Proffers English  
Composer's "Second"—Miss Powell  
in Tchaikowsky Concerto

CHICAGO, Jan. 19.—The novelty of the Theodore Thomas Orchestra's concert last Friday was the new Second Symphony of Sir Edgar Elgar. There is much to commend in his music structurally, and, in no small way, as to originality of theme, and Elgar's ability for orchestration is wonderful. The opening movement of this latest and most ambitious work has many moments of beauty, much of charm, and not a little of nobility. The slow and serenely dignified progression of the succeeding one, shows the development of the Elgar art. The Rondo has piquancy, but the finale is long, cumbersome and reiterative, negating the value of much that precedes it. There is great virtue in knowing when to stop. Elgar is master of the obvious and this work is well stuffed with learning, but it seems most unfortunate that the lesser movements should outclass the climax in the matter of clarity, interest and beauty. Beethoven's "Egmont" Overture, and a joyous finale, in the Polonaise from Tchaikowsky's "Eugene Onegin," were the other orchestral numbers.

The soloists of the day, Kathleen Parlow, violinist, proved to be a delightful surprise. She is a player whose work has distinction, spontaneity and tonal charm. Tchaikowsky's Concerto, op. 25, in replete with fearsome technical difficulties, which did not seem to exist for this young woman of fine poise and artistic resourcefulness.

C. E. N.

### STRANSKY IN TORONTO

Rounds of Applause for New York Or-  
chestra—Hambourg in Concerts

TORONTO, Can., Jan. 25.—The first concert of the newly organized Oratorio Society of Toronto introduced two interesting elements to this city's music lovers—Josef Stransky, with the New York Philharmonic Orchestra, and Dr. Edward Broome, who made his debut as a choral conductor. The welcome to both organizations was exceedingly hearty in spirit. The rounds of applause and enthusiastic recalls which were given Mr. Stransky and his orchestra were sincere expressions of pleasure on having a body of instrumentalists whose musicianship was adroit under all circumstances. The Franck Symphony D Minor, the Liszt symphonic poem "Tasso" and the Wagner "Meistersinger" Prelude furnished a revelation to many who had not heard this fine orchestra before.

Dr. Broome's society, 186 strong, sang with freshness and solidity of tone, and its appearance was a decided success.

Just what the orchestral taste of Toronto is at present may be gauged from the last concert given by the Toronto Symphony. The three numbers chosen by vote of the people were Tchaikowsky's Symphony "Pathétique," Grieg's "Peer Gynt" Suite and the overture to "Tannhäuser." This program is not on the whole of the sort that would usually be called "popular." Eva Mylott, the Australian contralto, sang several short numbers and appeared at her best in light songs of tender sentiment.

The National Chorus, a well-established body in Toronto's widening circle of musical societies, gave its annual concert last week, having as the feature artist Signor Bonci, and in association with the Toronto Symphony Orchestra. The event was in all respects successful, heightening the excellent reputation of the National Chorus and bringing to Dr. Albert Ham, the conductor, a generous measure of critical praise.

The Mendelssohn Choir, under Dr. A. S. Vogt, which will visit New York in March, is engaging earnestly in rehearsal of the two heavy numbers of this year's week of concerts, the "New Life" of Wolf-Ferrari; the "Te Deum" of Berlioz and the Verdi "Requiem." This year the obligations already assumed by the society aggregate close to \$25,000.

A series of historical recitals being given by Jan and Boris Hambourg and their father, Prof. Michael Hambourg, all now residents of Toronto, have aroused wide interest among discriminating music lovers. Their program, given a week ago, was devoted to compositions of master musicians of the latter half of the nineteenth century, including Brahms, Dvorak, Tchaikowsky, Lalo, Wieniawski, Joachim, Sarasate, and Vieuxtemps.

R. R.

An eighteen-year-old Pittsburg violinist named Vera Barstow, who has been a pupil of Luigi von Kunits for nine years, recently made her debut in Vienna.

Debussy was recently defined as a Maurice Maeterlinck with a piano.



## FREMSTAD AGAIN AS "BRÜNNHILDE"

Metropolitan Soprano, Her Health Recovered, Contributes to Another Memorable "Siegfried" Performance—Week of Numerous Italian Operas

### METROPOLITAN OPERA CALENDAR

**HUMPERDINCK'S "Hänsel und Gretel,"** Wednesday evening, January 17—Mmes. Alten, Mattfeld, Wickham, Wakefield, Case; Messrs. Goritz, Reiss. Conductor, Mr. Hertz. Followed by Mascagni's "Cavalleria Rusticana"—Mmes. Destinn, Maubourg, Mattfeld; Messrs. Caruso, Gilly. Conductor, Mr. Sturani.

Verdi's "Traviata," Thursday afternoon, January 18—Mme. Tetrassini; Messrs. Smirnov, Amato. Conductor, Mr. Sturani.

Wagner's "Siegfried," Thursday evening, January 18—Mmes. Fremstad, Matzenauer, Sparkes; Messrs. Burrian, Griswold, Reiss, Goritz, Ruysdael. Conductor, Mr. Hertz.

Puccini's "La Bohème," Friday evening, January 19—Mmes. Nielsen, Alten; Messrs. Smirnov, Scotti, de Segurula. Conductor, Mr. Sturani.

Leo Blech's "Versiegelt" (first performance in America), Saturday afternoon, January 20—Braun, Mr. Well; Elise, Miss Alten; Gertrud, Mme. Gadski; Frau Willmers, Mme. Mattfeld; Bertel, Mr. Jadowker; Lampe, Mr. Goritz; Watchman, Mr. Hinshaw; Champion Marksman, Mr. Ruysdael. Conductor, Mr. Hertz. Followed by Leoncavallo's "Pagliacci"—Mmes. Caruso, Amato; Mme. Destinn. Conductor, Mr. Sturani.

Puccini's "Girl of the Golden West," Monday evening, January 22—Mmes. Caruso, Amato, Gilly, de Segurula; Mme. Destinn. Conductor, Mr. Toscanini.

A PART from the "Versiegelt" première on Saturday afternoon, which will be found treated in detail in another section of this journal, the most noteworthy event of the past week at the Metropolitan was the magnificent performance of "Siegfried" on Thursday evening, January 18. It was one of those exceptional presentations which from first to last hold the attention of the audience riveted, one which makes a reviewer feel the utter impotence of words to convey the impression of its splendors.

Mme. Fremstad reappeared for the first time since her several weeks of illness, singing the rôle of Brunnhilde. Since she was last heard in the part her ideas of it have matured considerably. Her impersonation of the Valkyrie maiden awakened to a new life is far more plastic, more broadly eloquent, more fervently poetic than it used to be. It has nobility, stateliness and grace. It is very rarely that the music of the awakening is accompanied by such a significant pantomimic emotional display as that with which Mme. Fremstad invests her greeting to the sun, the world and the glowing day. And how superb was her exalted outburst "Heil euch, Götter"! The soprano's singing matched her acting. There was no trace of her late cold in her voice which seemed, on the contrary, to have benefited by a short vacation. It was gloriously fresh and vibrant—better, almost, than at any other time this season—and constantly true to the pitch. Even the perilous high C at the end of the duet was conquered with ease.

Truly inspiring support was furnished her in this scene by Mr. Burrian, who had one of his exceptionally good nights, and who sang rousing throughout the evening. His voice was surprisingly free from that throatiness and constraint which so frequently mar its natural beauty. His forging song was electrifying. Mr. Griswold's Wanderer was better than at the previous performance, which is saying a good deal. Mr. Reiss's Mime and Mr. Goritz's Alberich are both studies in perfection. What great bel canto artist can afford such esthetic delight by mere sensuous beauty of song as can these two incomparable singing actors with their angry snarls and dramatically appropriate screams in the ever-humorous quarrel scene? Mr. Ruysdael's Fafner gave grim pleasure and Lenora Sparkes's Wood Bird was good, if not always of sufficient vocal flexibility. Mme. Matzenauer's Erda is a masterpiece in miniature. It is difficult to recall when this sublime personification of fate has been made to proclaim its message more forcibly. Mr. Hertz caught the myriad subtleties of the rich orchestral tapestry in ideal fashion.

On the afternoon of the same day Verdi's "Traviata" was repeated with Mme. Tetrassini as Violetta. She was in good voice and, as usual, created her biggest effect with the florid "Sempere Libera." Mr. Smirnov sang Alfredo, but his tones are persistently colorless this season. Mr. Amato as Germont was a pillar of strength. There were sincerity and conviction in his portrayal.

#### German and Italian Double Bill

A large audience on Wednesday evening of last week enjoyed a German-Italian double bill composed of "Hänsel und Gretel" and "Cavalleria Rusticana." Chief honors fell to the little Humperdinck opera, which was admirably sung and which never diminishes in its appeal. Marie Mattfeld was a delightful Hänsel. Bella Alten's Gretel is one of the most bewitching little character sketches of which the Metropolitan can boast. It is the very quintessence of naïve humor, and it pleases as much at the tenth hearing as at the first. Miss Alten sang with the purity and flexibility of a bird and did not restrain herself in the least, though she was to appear three times in the next two days. Mr. Reiss was the Witch, and he, too, was delightfully funny. Henriette Wakefield sang the solo of the Sandman with lovely tone and rare charm, while Anna Case was quite as successful as the Dewman. Mr. Goritz was a comic Father.

Caruso and Destinn were the chief attractions in the Mascagni opera and they were roundly applauded. Truth to tell, however, neither of these artists was in best vocal form. Dinah Gilly, on the other hand, made a splendidly sinister and vocally efficient Alfio. Mr. Sturani conducted.

Friday night's "La Bohème" brought forward Alice Nielsen as Mimi. She was charming in appearance and in her acting. Her singing had tonal beauty and sympathetic emotional qualities to commend it and she was warmly received. Bella Alten, in spite of her strenuous work at the "Versiegelt" dress rehearsal the same morning, was singularly successful as Musetta. Smirnov was Rodolfo and his "Narrative" in the first act was applauded, though his voice was again marred by its unpleasant whiteness. Scotti's Marcello is an old friend and, as Colline, Mr. de Segurula gave much pleasure with his "Overcoat" song. Mr. Sturani conducted acceptably.

#### Two Caruso Performances

"Versiegelt" on Saturday afternoon was followed by "Pagliacci" with Caruso, Amato and Destinn to shed their lustre on the three leading rôles. There was tumultuous applause, for the three artists were at their best. Mr. Amato as Tonio sang the "Prologue" with magnificent opulence, breadth and variety of expression and aroused such a storm of enthusiasm that it seemed as though an encore would be inevitable. A similar outburst followed Caruso's singing of the lachrymose aria at the close of the first act. Mme. Destinn's Nedda was a delight to the ear and her "Ballatella" was brilliantly done. Her acting in the murder scene attained tragic force. Mr. Sturani conducted.

Although there was a good sized audience and much enthusiasm the Caruso regiment of standees was by no means extraordinarily large when the "Girl of the Golden West" was repeated last Monday night. There were no elements of novelty in the performance. Caruso was not in his best voice and his tones seemed not infrequently veiled and deficient in resonance in medium and lower registers. In the first act he created considerable amusement by substituting for his customary waltz with Mme. Destinn a sort of heavy-weight "Turkey trot" that was comic, if scarcely graceful. Mme. Destinn acted with moving force and was up to her highest vocal standard, while Mr. Amato's Sheriff is always impressive. Toscanini read the score with as much fervor as though it were a masterpiece.

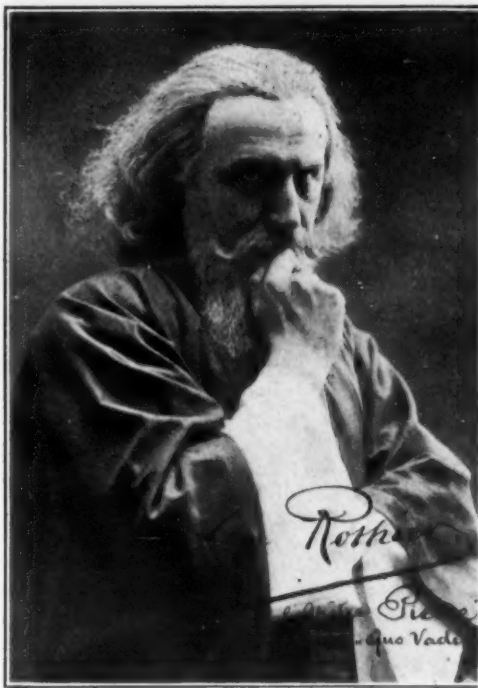
#### Allen Spencer's Recital in Chicago

CHICAGO, Jan. 22.—Allen Spencer gave an interesting piano recital at the Illinois Theater Sunday afternoon, winning the approval of a large audience. He gave a sane, unaffected exposition of Bach's Fantasy in C Minor, followed by Haydn's Theme and Variations in F Minor. The Beethoven Sonata, op. 81, had equal excellence in its balance, although in parts the player exhibited some signs of nervousness. César Franck's Aria in A Flat, two

selections of Debussy, the Little Shepherd and the "Goldfish" were done with much daintiness, as was a new Sonatina in F Minor, by Mary Cameron, dedicated to the pianist. The final group included Chopin-Liszt, "Meine Freude," Albeniz "Triana" and MacDowell's Etude, op. 36.

C. E. N.

### "QUO VADIS?" COMPOSER STAKED OPERA'S SUCCESS ON ROTHIER'S PORTRAYAL



Léon Rothier as "Apostle Peter" in "Quo Vadis?"

One of the rôles of predilection of Léon Rothier, the French basso of the Metropolitan Opera House, is that of the Apostle Peter in "Quo Vadis?" Mr. Rothier created this rôle in Nice and his success was such that the composer Nougues wrote in a dedication on the score of the opera that he (the composer) would stake the success of the opera on Rothier's splendid interpretation.

### MISS CHEATHAM HOLDS AUDIENCE SPELLBOUND

Charming Disease Appears Again Before a New York Audience—Her Four Intuitions

Kitty Cheatham once more drew an audience overflowing the available seating space of the Hotel Plaza, New York, on January 16. Miss Cheatham is the possessor of four intuitions which in their rare combination make perfect the genius of entertainment: an intuition of the harmonies, of the unities, of the verities, and finally (and in superlative degree) of the varieties. This enables her to do what few living monologists can do. Which is to say that she can most undeniably and hypnotically hold an audience spellbound for just about as many hours as her option may dictate.

Take the very picture she makes of herself, for instance. First it fills the eye. Then it well-nigh piques you with a sort of delicate, aromatic curiosity, ere she has spoken or sung a word. No sooner does she begin to tell you all about it, however, than an iridescence of poetry and humor, enthusiasm and tenderness seem to fairly gush from this Dresden-china personality, like an electric fountain. Once in a while there is a wee inconsistency of satire, a touch of the little polished claw, so daintily sheathed. And never perhaps is her allure more feminine, more stimulating, than when she does that. Yet in her lightest moment there is the potentiality of big drama—that power of deep suggestion which binds the art of the true miniaturist into close kinship with the heroic, making as it were blood cousins of a Watteau and a Rodin—of a Kitty Cheatham and a Lilli Lehmann.

From the three-part program, with its endless diversity, it must suffice here to especially mention the negro idiom, a phase of Miss Cheatham's work so sympathetic and accurate as to be of genuine historical importance.

The occasion was in the interest of the "Madison Avenue Exchange for Woman's Work" and must have been most gratifying to its projectors.

S. O.

#### Change in Musical Bureau

An important change in one of the leading musical bureaus in New York is to be announced next week, according to a rumor which passed through managerial circles Tuesday.

## ZENATELLO'S DEBUT IN PUCCINI'S "GIRL"

Sings "Johnson" for First Time in Boston Revival of the Opera

Bureau of Musical America, No. 120 Boylston Street, Boston, January 20, 1912.

"THE Girl of the Golden West" was performed for the first time in Boston on the evening of the 17th with Carmen Melis as the Girl, Zenatello, for the first time, as Johnson, and Giovanni Polese as the Sheriff. Smaller parts were as follows: Nick, Luigi Cilla; Ashby, Edward Lankow; Sonora, Ramon Blanchart; Larkens, Rudolfo Fornari; Jake Wallace, José Mardones; Wowkle, Elvira Leveroni; Castro, Bernard Olshansky. Robert Moranzoni conducted the opera for the first time, with much enthusiasm. Mr. Zenatello's outlaw was, as stated, one of the new features of the production, and in this rôle Mr. Zenatello added another scalp to his belt. He made the figure of the outlaw most plausible in appearance and in its dramatic character. He sang very brilliantly. Mme. Melis, as the Girl, was again a very stirring actress and singer, and Mr. Mardones was a striking impersonator and singer as the Sheriff. The minor parts were as well taken as ever. Mr. Lankow was new to the part of Ashby, and acquitted himself ably; Mr. Olshansky was vocally a better Castro than last season's; Mr. Mardones had an opportunity to display his excellent voice as the camp minstrel.

"Pelléas et Mélisande" has continued to draw big audiences, and apparently the enthusiasm for it keeps right up. The performance to-morrow, Monday, night, will be the last during the engagement of Mme. Maeterlinck. Miss Garden is expected for another performance in February. Mr. Marcoux has been re-engaged for a large number of performances next season.

On Monday night Yvonne de Treville appeared as Gilda in "Rigoletto," with Messrs. Constantino and Polese as her companions. The performance was well attended. The admirable performances of Messrs. Constantino and Polese have often been described.

On Saturday afternoon there was another packed house for Mme. Tetrassini as Violetta in "La Traviata," with Mr. Zenatello taking the part of Alfredo for the first time and Mr. Polese as Germont Père. The performance was very brilliant, and again Mr. Zenatello took a rôle new to him in a more than acceptable manner. Mr. Zenatello has been surprising even his friends this season by his remarkable growth as an interpreter as well as a singer.

In the evening "Aida" was given, with Elizabeth Amsden in the title rôle. Miss Amsden is another of the younger members of the Boston Opera Company to make a success this season. Evelyn Scotney's success as Lucia, several weeks ago, is still spoken of. Miss Amsden has a voice which may be called, without exaggeration, "dramatic," and she has already won more than a good idea of the essential principles of dramatic action and interpretation. Her voice has wide range and dynamic capacity. The upper notes are brilliant, the middle and lower registers full and warm in their quality. She was much applauded, and repeatedly called before the curtain after the Nile scene. Mr. Constantino sang with uncommon splendor and authority, and with manly sentiment. Mr. Blanchart was surprisingly efficient as Amonasro. Mme. Claessens was the Amneris. The audience was the largest of the Saturday night audiences so far this season.

OLIN DOWNES.

### Lenten Engagements for Zoellner Quartet and Mme. Langendorff

G. A. Grimm, the impresario of Dubuque, Iowa, has selected the Zoellner Quartet and Frieda Langendorff for his Lenten season of concerts at Dubuque. The same artists have been engaged by Burton Culber for a Sunday afternoon concert at Detroit in March.

### Mr. Dalmorès as Guest of Club

PHILADELPHIA, Jan. 22.—The Winter entertainment of the Bala-Cynwyd Neighborhood Club, which is set for February 22, will be attended by a reception to Charles Dalmorès, the tenor of the Chicago-Philadelphia Opera Company, who accepted an invitation extended by the Club prior to his departure for the season in Chicago.



## "SIEGFRIED" FOR PHILADELPHIA

**Matzenauer Makes Favorable Impression on First Local Appearance—  
A Week of Concerts and Musical Topics in the Quaker City**

PHILADELPHIA, Jan. 22.—Philadelphia's operatic portion of "one a week" was doled out to us in very acceptable form by the company from New York last Tuesday evening, "Siegfried" being presented as the third opera of the Niebelungen Ring that we had this season, "Die Walküre" having been given by the local company before it departed for Chicago, and "Götterdämmerung" by the visiting organization several weeks ago. There was a great deal to praise in the performance of "Siegfried," Heinrich Hensel winning much admiration for his slender youthfulness and sincere acting of the part, which gave to the character its proper poise and significance, while vocally he also was satisfactory.

Of particular interest was the local debut of Margarete Matzenauer, the Metropolitan company's new contralto, who appeared as *Erda*. "Appeared," one may say, despite the dimness of the scene and the all-but-invisibleness of her figure as she stood back in the hole in the painted rocks and poured out her gloriously rich and resonant tones in words of advising wisdom to the listening *Wotan*. Brief was the scene and few the notes that Mme. Matzenauer sang, but, even so, the audience was made to feel that here was one of the rarities—a genuine contralto.

Olive Fremstad also has limited opportunities in "Siegfried," but she made the most of them in her customary conscientious manner, and while not in the very best of condition, owing to her recent indisposition, was a beautiful and imposing *Brünnhilde*, and vocally kept well up to her high artistic standard. Putnam Griswold's superb singing of *Der Wanderer* added decided emphasis to his success of a few weeks ago when he made his local debut as

*Hagen* in *Götterdämmerung*, and Otto Goritz, as *Alberich*; Albert Reiss, as *Mimi*; Basil Ruysdael, as *Fafner*, and Lenora Sparkes, who sang the music of the forest bird, gave efficient aid in a performance of marked excellence throughout, Mr. Hertz being the conductor.

### Selden Miller Conducts "Elijah"

The People's Choral Union, composed of the People's Sight Singing Classes, and augmented for the occasion by the Wayne Choral Union and the Germantown Choral Society, gave a creditable performance of Mendelssohn's "Elijah" at the Academy of Music last Tuesday evening under the direction of Selden Miller. The Wayne and Germantown choruses, conducted respectively by Anne McDonough and David Edgar Crozier, brought the number of singers up to 316, and the ensemble numbers were rendered in an impressive manner. The soloists convincingly displayed their ability to add to the pleasure and artistic value of the performance. Edwin Evans, the Philadelphia basso, singing upon short notice in place of Tom Daniel, who was ill, gave a powerful and finished rendering of the part of *Elijah*, using his sonorous tones with admirable skill, and there was also deserved applause for Adela Bonne, soprano; Mrs. Russell King Miller, contralto, and John F. Braun, tenor. Solo passages also were sung with good effect by Sara Goody, soprano; Lavinia Bibighaus, contralto; W. L. Pontius, tenor, and Harry J. Conwell, baritone. During the intermission a short address was made by Noah H. Swayne, 2d, president of the People's Choral Union, who explained the aims and methods of the Union and invited the interest and co-operation of public-spirited people in the movement for good choral music in Philadelphia.

### A Sonata Evening

The first of two "Sonata Evenings" was given at Witherspoon Hall last Wednesday evening by D. Hendrik Ezerman, pianist, and Johan Grolle, violinist, who gave much pleasure to a large audience in their admirably rendered program of three sonatas—Beethoven's C Minor, Brahms's D Minor and Thulle's E Minor. Both Mr. Ezerman and Mr. Grolle have won recognition as masters of their respective instruments, and there is much satisfaction for lovers of chamber music of the highest class in their artistic union.

### Mr. Watts Lectures in Camden

Harvey M. Watts, business manager of the Philadelphia Orchestra, recently addressed a meeting of prominent Camden women upon the occasion of the organization of the Camden Permanent Committee, to be conducted in connection with the appearances of the orchestra in that city. Mr. Watts spoke on "Orchestral Music," and the meeting resulted in the election of the following officers: Mrs. Henry Betts Hanford, president; Elizabeth Dooper Reeve, vice-president; Mrs. L. E. Farnham, treasurer; Mrs. Alfred Lowry, secretary.

### Concert of Old-Time Music

The Al-Alamoth Chorus, under the direction of May Porter, gave a concert last Thursday evening before a large and enthusiastic audience. It was an evening of old-time music, the members of the chorus, attired in quaint and charming costumes of the olden days, received much admiration and applause. Old English, Scotch and Irish airs figured prominently on the program, while a special feature was a minuet by Boccherini, sung by the chorus and

danced by eight young women in Colonial costume.

The announcement is made that the Jules Layolle French Grand Opera Company, of New Orleans, will appear here at the Lyric Theater in several of the operas of its extensive repertoire, beginning May 20.

Paul Althouse, the popular tenor of this city, a pupil of Perley Dunn Aldrich, has been engaged for the Spring tour of the New York Symphony Orchestra.

Efrem Zimbalist, the Russian violinist, was the guest of honor at a reception and dinner given by the Musical Art Club in the club rooms, No. 1700 Chestnut street, last Friday evening. There was a large attendance of prominent musicians and music patrons. Mme. Galski will be the guest at a similar function this evening.

Mme. Galski appeared this (Monday) afternoon at the Academy of Music, giving a recital for the benefit of the Settlement Music School, in which she is said to have shown no little interest. The program included a variety of songs by Schumann, Schubert, Brahms, MacDowell, D'Albert, Homer and MacFayden, all beautifully rendered, while the "Dich theure halle" aria from "Tannhäuser," the only operatic excerpt, was given with much power and feeling. As her own accompanist was unable to be present his place was very competently filled by Constantin von Sternberg, who also contributed several brilliantly executed piano solos.

ARTHUR L. TUBBS.

### NEW ENGLAND CONSERVATORY

**Boston Concert of Especial Worth  
Given by Mr. Chadwick's Students**

BOSTON, Jan. 27.—A concert was given by the New England Conservatory of Music, G. W. Chadwick, director, on January 19, before a large audience. The program was as follows:

Concerto in E Minor for organ, Parker, Malcolm Sears (Mattapan); violin solo by Vaughn Hamilton, of the Faculty; Aria from "Elijah," "Hear Ye, Israel," Mendelssohn, Stella B. Crane (Jamaica Plain); Symphony in F Major, No. 6, "Pastoral," Beethoven; Concerto in A Minor for violoncello, Saint-Saëns, Mildred Ridley (Chelsea); "Marche Héroïque," Saint-Saëns.

In the Concerto in E Minor Mr. Sears handled the organ with intelligence and displayed marked musical temperament and breadth. The violin solo by Mr. Hamilton, of the faculty, was played with the skill and breadth of tone of a finished artist. Mr. Chadwick handles his orchestra well and the number won the warm appreciation of the audience. Miss Crane was in splendid voice and sang her aria in a pleasing manner. The Beethoven "Symphony in F Major" was well played by the orchestra. Miss Ridley's cello solo with orchestra accompaniment was the crowning feature of the evening. She played the first and second movements of the Saint-Saëns Concerto in A Minor and showed her appreciation of the piece by playing with a fine and poetic quality of style.

All of the numbers were applauded enthusiastically and much credit is due Mr. Chadwick for his training and skillful handling of these artists.

A. E.

### Edmond T. Stotesbury Weds

WASHINGTON, D. C., Jan. 18.—Edward T. Stotesbury, chairman of the board of directors of the Philadelphia Metropolitan Opera House and member of the board of directors of the Metropolitan Opera House, New York, was married here to-day to Mrs. Oliver Cromwell. It is reported that the gift of Mr. Stotesbury to his bride consisted of securities to the value of \$4,000,000, in addition to a pear necklace said to be valued at \$500,000.

A thirteen-year-old cello prodigy named Fernand Quinet has appeared in Belgium.

## KELLERMAN SINGS WITH UNIQUE PITTSBURGH CLUB

**School Teachers Choral in Excellent  
Program—Soloist Completely Captivates His Audience**

PITTSBURGH, Jan. 22.—A large audience enjoyed a splendid program at Carnegie Music Hall last Thursday, when the European Choral, assisted by Marcus Kellerman, the New York bass-baritone, gave an excellent concert. The Choral Club, of which Charles Albert Graninger, organist and choirmaster of the Sixth United Presbyterian Church, is the conductor, is a comparatively new organization and is unique for the reason that its membership is composed chiefly of Pittsburgh public school teachers. The opening offering was De Koven's "Recessional," followed by Liszt's "Die Lorelei." The selections were capably sung and demonstrated careful rehearsing.

Mr. Kellerman sang Lemcavallo's Prologue from "Pagliacci" and Hans Herman's "Die drei Wanderer." He had no difficulty whatever in completely captivating his audience. A capella of songs by the chorus followed his numbers. In the second half of the program Mr. Kellerman sang "Invictus," "Khalid Alts," "Prayer," "Alone," "Give Me Sweet Child Thy Hand," and closing with Damsch's "Danny Deever," all of which were splendidly sung and interpreted. The Choral sang as its concluding number, Bemberg's "Nymphs and Fauns." E. C. S.

### Leo Ornstein's Success

Leo Ornstein's recent recital in Witherspoon Hall, Philadelphia, was eminently successful. A large and very appreciative audience gave the young artist a rousing welcome, many in the audience having heard him previously as soloist with the Orpheus Club. His program included Beethoven, Chopin, Liszt and Rubinstein compositions and also a group of five of his own works recently published by Arthur P. Schmidt. Mr. Ornstein is to give a recital on January 30 before the Mt. Holyoke Female College, and on February 6 has been engaged by Prof. Horatio Parker as soloist with the New Haven Symphony Orchestra, when he will play Rubinstein's D Minor Concerto.

Mr. Ornstein will be heard in New York later in the season as soloist with the Volpe Symphony Orchestra, playing the Mac Dowell Concerto.

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HERBERT SACHS-HIRSCH, Brilliant Young Pianist.  
Mlle. D'ALEXANDROWSKY, Russian Pianist.  
HOWARD BROCKWAY, Composer-Pianist.  
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EDITH ROBERTS, Lyric Soprano.  
IRENE REYNOLDS, Soprano.  
RUDOLPHINE RADIL, Coloratura Soprano.  
MARIE SAVILLE, Dramatic Soprano.

MEZZO SOPRANOS AND CONTRALTOS  
MARIANNE FLAHAUT, from the Metropolitan Opera Co.  
EVA MYLOTT, Australian Contralto.  
ISABELLE BOUTON, Mezzo-Soprano.  
LAURA GRAVES, Contralto.

### TENORS

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HENRI LA BONTÉ, Italian Tenor.  
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J. LOUIS SHENK, Baritone.  
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## HAMMERSTEIN THREAT PRODUCING RESULTS

Subscriptions Begin to Pour in  
After He Refuses Offers of  
Loans from Londoners

LONDON, Jan. 20.—Recent developments, following Oscar Hammerstein's threat to close his London Opera House, turn it into a music hall and not give a Summer season of opera in opposition to Covent Garden, tend to show that the American impresario has been taken seriously. An offer of the use of \$500,000 was made Mr. Hammerstein by a wealthy Londoner, and other large sums proffered by other Englishmen anxious to see him succeed with his venture. All of these offers, however, were refused by Hammerstein, who said he was seeking neither loans of money, nor partners, but that he was asking for subscriptions for boxes and stalls from wealthy English music lovers.

It is said that Mr. Hammerstein had planned to make the announcement that he would close his house unless more liberally supported, before his recent American visit, but was prevailed upon not to do so at that time, as it would have served to brand the proposition as a failure. Following the ultimatum he laid down upon his return to England, he was at first flooded with letters of advice, but when it was seen that he fully intended making good his threat, subscriptions began to come in, and a committee of influential citizens, headed by Lord Howard De Walden, one of England's wealthiest noblemen, and a patron of the opera, was organized to cope with the situation and endeavor to secure more enthusiastic support for the Hammerstein opera from musical England. The newspapers, too, have come to the aid of Mr. Hammerstein, and are proving a potential factor in his favor. At the same time Mr. Hammerstein says he will not personally seek subscriptions.

"I have the greatest singers in the world," he said, "and I have given opera the like of which has never been seen in London before, and if they want me to continue they know what to do."

If he is to give a Summer season it will be necessary for him to go to France and Italy for singers and operas, and some substantial evidence of sincere future support will have to be shown very soon, as he will decide as to his Summer season within the next week or ten days. Mr. Hammerstein's bitterness is directed more especially to the numerous American peeresses, not one of whom is a subscriber, and who, he feels, might have been expected to assist the venture of a fellow-countryman. Of his reception by the general public, he said he had no complaint to make as its support has been of a large and generous nature.

In the meantime preparations are going on at the London Opera House for the season as if there were nothing in the air of a disturbing nature. Lord De Walden's opera, "Dylan, Son of the Wave," the music for which was written by Josef Holbrooke, is announced for production following the presentation of the Duke of Argyll's opera.

Otto H. Kahn, one of the directors of the Metropolitan Opera House, New York, who crossed the ocean with Mr. Hammerstein and attended an afternoon performance at the London Opera House to hear Felice Lyne and Orville Harrold in "Rigoletto," was very enthusiastic.

"They are two great discoveries," he said. "The little American girl has a marvelous coloratura soprano, and the tenor's voice is really like Caruso's. The opera house is one of the finest in the world."

### MARGULIES TRIO CONCERT

Gretchaninow's Trio in C Minor Novel  
Feature of Program

The program of the second Margulies Trio concert, in Carnegie Lyceum, Tuesday evening, offered Schumann's D Minor Trio, Dohnanyi's Sonata for Piano and Cello, in B flat minor, and Gretchaninow's Trio in C Minor. All of these were played with the energy, fire and the finish of ensemble one always expects of this organization, but it was distinctly questionable whether they were worth the pains expended upon them. The Schumann Trio is singularly devoid of ideas and is excessively dull. It is almost hard to believe it the handiwork of the composer who could produce the marvelous piano Quintet and the Quartets in A and A Minor. The Dohnanyi sonata scarcely made amends for the Schumann. Of its three movements

the best thing is a few measures in the last—a series of variations. Curiously enough, though Dohnanyi is a compatriot of Liszt, there is no trace of the Hungarian element in this music, which is at best little more than an anaemic reflection of Brahms. Of arresting melodic inspiration it has none, however well it may be put together.

The Gretchaninow composition is scarcely to be described as a masterpiece, yet it has redeeming features. Its slow movement is characterized by broad and fluent melody and its concluding allegro is thematically piquant, besides containing some interesting harmonic touches. Of Russian color, there is little in this work except for one episode in the finale.

The artists were much applauded throughout the evening. H. F. P.

### \$8,100 TO OPERA STARS IN SOCIETY MUSICALES

A Single Night's Fees for Metropolitan  
Artists—Duke and Cardinal Among  
Those Entertained

Artists of the Metropolitan Opera House were engaged in several important private musicales in New York on Tuesday evening last, eight of the principal members of the company granting their services to society for fees amounting to a sum total of \$8,100.

Following a dinner given to the Duke and Duchess of Connaught by Whitelaw Reid, Ambassador to England, and Mrs. Reid, there was a musicale in which Mme. Johanna Gadske sang English and German songs and Dimitri Smirnov, the tenor, was heard in Russian folksongs and operatic arias. Arthur Rosenstein was at the piano. Mme. Gadske's selections were as follows:

"Who Is Sylvia?" Schubert; "Hark! Hark! The Lark," Schubert; "The Year's At the Spring," Mrs. H. H. A. Beach; "Auf Flügeln des Gesanges," Mendelssohn; "Die Forelle," Schubert; "Serenade," Strauss; "In the Time of Roses," Reichardt; "Der Nussbaum," Schumann; "Zueignung," Strauss; "The Swan Bends Low to the Lily," MacDowell; "The Maiden and the Butterfly," D'Albert; "Erlking," Schubert.

Another notable dinner of several on the same evening was given by Countess Leary, at her home, No. 1032 Fifth avenue, to Cardinal Farley, and was followed by a reception with music in which Louise Homer and Riccardo Martin participated. This was the program:

1. "Caro mio Ben" (Giordani), "Als die Alte Mutter" (Dvorak) and "Chant Vénétien" (Bemberg), Mr. B. Martin. 2. "Love in May" (Farkner), "Still wie die Nacht" (Bohm), "Dearest" (Homer) and "The Year's at the Spring" (Beach), Mme. Homer. 3. "In Moonlight" (Elgar), "Moonlight" (Elgar), "Morning Hymn" (Henschel), and "I'll Sing Thee Songs of Araby" (Clay), Mr. Martin. 4. "Che Faro Senza Eurydice" ("Orfeo") (Gluck), Mme. Homer. 5. Duet, "Aida" (Verdi), Mme. Homer and Mr. Martin. Fernando Tanara at the piano.

At a reception by Mrs. M. Orme Wilson, Mme. Maurice Maeterlinck (Georgette Leblanc) made her first appearance in New York, singing songs of Brahms and Schubert, translated by M. Maeterlinck, and also reciting some poems of the great Belgian poet. Edmond Clément also sang, thus making a program of unusual interest.

### ST. CECILIA CLUB'S CONCERT

Well Trained Woman's Chorus in a  
Program of Contrasts

The program of the St. Cecilia Club, of eighty women's voices, under the leadership of Victor Harris, at Cooper Union, New York, on January 23, was marked by a wide latitude in the various selections. "Zur Rosezeit" (In Rose Time), Grieg-Harris, and "Laudi alla Vergine Maria," Verdi, were in wide contrast to three light, lilting songs, "Twas April," "Before the Daybreak" and "The Woodpecker," by Nevins, and arranged and harmonized by Mr. Harris. In both the songs, sung in German, Italian and English, the clear enunciation of the great chorus was a pleasing feature. It is a well-trained choral, though a bit too voluminous in the soprano section. A number of fine alto and contralto voices are heard to particular advantage.

William Roger Wheeler, tenor, was the soloist, and sang Purcell's "I Attempt from Love's Sickness to Fly" and the "Salve dimora casta e pura," from Gounod's "Faust." Mr. Wheeler's singing was very agreeable to the large audience, and he was recalled several times. Longfellow's "The Slave's Dream," set to music by H. A. Matthews, sung by the club, closed the first half of the program.

Charles Gilbert Spross was the accompanist, and his "Asleep," written especially for the club, was a pleasing number in the second half of the entertainment. "Rosenlied," by Ludwig Thuille, composer of "Lobetanz"; Hugo Wolf's "Fairy Song"; "Valentine's Day," Stanford; "Morning

## LACK OF OPPORTUNITY TO STUDY FOR OPERA IS A GREAT DRAWBACK TO AMERICAN MUSIC STUDENTS

By SERGEI KLIBANSKY

ALL vocal students are alike in the respect that everywhere one will always find the same proportion of pupils who have brains to those who are stupid. But in every other way they are different. I find a marked contrast between the pupils that I have had during my short stay in America and those who studied with me in Germany. The predominant characteristics of the American student are energy and ambition. They seem determined to forge ahead in as short a time as possible.

Americans have one disadvantage, however, which is liable to mar their vocal condition. That is the over-heated houses, from which the singer goes out into the extreme cold. This sudden change is conducive to throat troubles. At the same time American young people are much more athletic than Europeans, and their superior physical condition helps them to throw off



Sergei Klibansky

affections of the throat. On the artistic side, too, there is a drawback to the study of singing in the United States because of the lack of opportunity to study for opera. In Germany the child is brought up in a musical atmosphere, while the American children, especially the boys, grow up in an atmosphere of business. And the Germans have scores of opera houses where the young singer can get the rudimentary training for operatic work.

Some day every American city will have its opera house, but in the absence of that training school we are trying to provide a substitute at the Institute of Musical Art in New York. For the first time we are producing this year an entire opera in costume, Bizet's "Djamileh." It will be sung in English and special attention is being paid to the enunciation, so that there will be no adverse criticism on that score.

American singers have made so favorable an impression in Germany that I have been commissioned by a large German musical agency to look over the American field for material for the opera houses of the Fatherland. With that in view I shall leave for Germany on June 1 with a limited number of private pupils, to prepare them for the German stage. In addition to the chance to study opera at first hand, we shall have an opportunity to hear the great music festivals, which will be invaluable as a cultural force.

Hymn, Henschel-Ries, and Mrs. H. H. A. Beach's "The Year's at the Spring" were the other numbers by the club, and Mr. Wheeler sang recitatives and arias from the "Der Freischütz" of Weber. Franz X. Arens, director of the People's Symphony Club, under whose auspices the program was given, made a short and interesting talk on music and the purposes of the club.

Mme. Soder-Hueck's Pupil Wins Laurels in the South

JACKSONVILLE, FLA., Jan. 25.—The Ladies' Friday Musical Club gave an attractive

musical affair for which an interesting program was arranged by W. C. Powell and Adelaide Hughes. The program included among other interesting numbers "Still as the Night," by Bohm, sung by Josephine Shepard, a visitor from New York, and a pupil of Mme. Ada Soder-Hueck. Miss Shepard possesses a beautiful mezzo-soprano voice and her skilful rendering and interpretation so delighted the ladies that she was heartily encored and responded with another solo.

Hugo Heermann, late of Chicago, played Mozart's Violin Concerto in G as soloist at the fourth Gürzenich Concert in Cologne.

## INGA OERNER SOPRANO

OF THE METROPOLITAN OPERA HOUSE



—Photo Copyright by Mishkin.

makes favorable impression as "Siebel" in Faust at Brooklyn performance.

Mlle. Inga Oerner sang in sweet and pure voice as Siebel and her "Faites lui mes aveux" was roundly applauded.—Brooklyn Eagle.

Once in a while outside of the Metropolitan some of the younger members of the Metropolitan Company get a chance to sing rôles they are not heard in at the home theater. Sometimes there is nothing to regret in the omission, but Saturday night at the Brooklyn Academy of Music Miss Inga Oerner sang Siebel in "Faust" in a way that might well entitle her to a hearing at the Broadway Temple of Song.—The Globe.





Adele Krueger, of New York, sang at a musicale given by Mrs. Frederick Taylor, in Kansas City, Mo., recently.

Edward Kreiser, the Kansas City, Mo., organist, played his 140th recital recently. Margaret McGilvray, soprano, assisted.

At its annual meeting the Gamut Club of Los Angeles elected as directors F. W. Blanchard, L. E. Behymer, G. M. Derby, A. W. Francisco and C. E. Pemberton.

Edward Tak, concertmaster of the San Francisco Symphony Orchestra, made his first appearance as soloist in that city in "Symphonie Espagnole," by Lalo.

Genevieve Lichtenwalter, the Kansas City, Mo., pianist, is giving a series of Sunday afternoon musicales in her studio. Recently she played from the works of Grieg and Liszt.

Washington, D. C., feels proud of its new song composer, Josephine Underwood Mumford. "Twin Roses" and "For My Love," though just from the press, have at once become popular in that city. Miss Mumford is also a pianist of ability.

Frank E. Morse, the successful teacher of singing of Boston, is giving fortnightly studio recitals with his pupils at his rooms in Steinert Hall. They are proving of much interest to those who attend and of profit to the pupils.

At old St. Paul's Episcopal Chapel, New York, January 25, the cantata "Gloria Domini," by T. Tertius Noble, was sung under direction of Edmund Jaques, musical director. Dr. Carl Dufft was the soloist.

The recently formed University Glee Club of Providence, under the direction of Berrick Van Norden, has engaged Florence Hinkle, soprano, of New York, as soloist, for its first concert on February 2. The chorus now includes eighty men, all of whom are former college students.

Lenny Heniot, pianist, of Chicago, gave the second artists' recital of the season for the St. Cecilia Society of Grand Rapids, Mich., recently. His playing was characterized by good technique and scholarly interpretations. The program was of exceptional interest.

The Providence Fortnightly Club's last "Guest Day" was devoted to "An Afternoon with Women Musical Composers," which was excellently presented by Margaret Gardiner, with musical illustrations by Mrs. Ethel Dobson Sayles, soprano, and Mrs. Evelyn Cook Williams, contralto.

J. Frank Freysinger, of the University School of Music of Lincoln, Neb., was heard in an enjoyable organ recital before the Matinée Musicale of that city recently. In addition to the regular program Mr. Freysinger played three of his own compositions, which were well liked.

Samuel Wood, of the Washington, D. C., organist, was heard in recital on January 17 at St. Mark's Church under the auspices of the Washington chapter of the American Guild of Organists, of which Mr. Wood is treasurer. The program included compositions by Tchaikowsky, Guilmant, Franck, Dayas, Silas and Schumann.

The Russian Dancers delighted a large and fashionable audience in Richmond, Va., recently to such an extent that an effort for a return engagement has been made. They gave the two-act opera, "Coppelia," and the regular diversissements given in the Metropolitan Opera House this season.

The Woman's Music Club, of Columbus, O., in its last monthly matinee recital devoted its program for the most part to the Russian composers. The following club members participated: Mrs. Harry E. Compton, Mabel Dunn, Mrs. Margaret Parry Hast, Mrs. Arthur Wolfe and Hazel Swann.

Paolo La Villa, the St. Paul music teacher, is drilling his advanced pupils in

excerpts from his opera, "The Duke of Ebro," for a matinee of music which he will present soon. Miss A. Julsrud, Mrs. L. F. Dow, W. Halverson, L. Fleming, Mrs. B. H. Cochrane and others will be the assisting artists.

The Mozart Club of Philadelphia, John Pommer, Jr., conductor, gave the first concert of its second season recently at Norwood, Pa. The club was assisted by Elsie West Baker, contralto; Philipp Schmitz, 'cellist, and Alice Virginia Baker, pianist. A splendid program was delivered and every seat in Norwood Hall was filled.

Namara-Toye, the soprano, entertained the guests of Mrs. Fred Vanderbilt of New York on January 19 and was the feature of the musicale given by Mrs. W. K. Vanderbilt on January 21. She sang, among other numbers, the duet from "Don Giovanni" with Oscar Seagle, the American baritone.

Gladys Cranston, daughter of Mr. and Mrs. Otley Cranston, of the vocal department of the Kansas City, Mo., Conservatory of Music, played a piano recital in the Conservatory auditorium recently in which she displayed considerable talent and excellent style. She is a pupil of M. Boguslawski and reflects his splendid training.

Caroline King, a New York pianist, gave a recital on January 18, in a Carnegie Hall studio, with the following program: Beethoven's Sonata "Appassionata"; Scarlatti-Tausig, Pastorale and Capriccio; Paradies, Toccata; Schumann, "Vogel als Prophet"; Chopin, Nocturne, Op. 48, No. 2, and "Fantasie-Impromptu"; Liszt, "Polonaise," E Major.

Gilbert and Sullivan's "Pinafore" had a successful presentation in New Britain, Conn., recently under the auspices of the local D. A. R. Among those who participated were Andrew Corbin Wetmore, Frederick W. Latham, Howard Wilson, Raymond Brooks, Harold Judd, Marc Schaefer, Stanton Ashley, Mrs. Hart, Mrs. McKinney and others.

Henry Houseley will produce, in Denver on January 30, two one-act grand operas and an operetta of his own composition. The librettos of the grand operas, "Pygmalion and Galatea" and "Arctis and Echo," were written by Mrs. Houseley. The operetta is entitled "Love and Whist." A number of Denver singers will sing the principal rôles in the triple bill.

A recent program by the Brahms Quintet of Los Angeles (Messrs. Wylie, Tandler, Kopp, Simonson and Grunn) included the Brahms Quintet in C Minor, a Theme and Variations for Strings by Schubert and the Sinding Piano Quintet. The soloist was Minnie Hance, singing "Liete, Signor" and Stevenson's new "Salutation of the Dawn." The audience was highly pleased.

Florence Dipple, the young violinist, pupil of Ferdinand Schaeffer, of the College of Musical Art, of Indianapolis, was heard in her first recital recently. Miss Dipple displayed fine talent. Compositions of Ten Hare, Wagner, Mendelssohn, Bohm, Grieg, Elgar and Haesche were on the program. Miss Dipple was assisted by Mayme Pattman, soprano, who also appeared to fine advantage.

José Erard, an Erie (Pa.) boy, who has been studying abroad and singing with success in several opera companies, was heard in a choice program of Italian, German, French and English songs before a home-folk audience in Erie recently. Mrs. Autumn Hall-Curtiss assisted in the concert with several violin solos. Mrs. Adelaide Wilson Cutler and Otto Ebisch also took part.

At a musicale given by Emma Thursby in her New York studio on January 19 for Ina Thursby and Leo Slezak of the Metropolitan Opera House, Eleanor Kirmes, soprano of the Boston Opera Company, and Angela Secchi, tenor, sang, and Dvorak's "Bagatelles" was played by Ludwick Vojacik, piano; Alois Trnka, violin, and Pro-

fessor Vaska, 'cello, who form the Bohemian Trio.

The first of the Flonzaley Quartet series in Washington, D. C., was heard recently, and despite a raging snowstorm there was a fine attendance. The numbers comprised Quartet in A Major, Beethoven; Sonata for Two Violins and 'Cello, Bach, and Quartet in A Flat Major, Dvorak. The interpretation of these compositions was given with fine precision, beauty of tone and a thorough appreciation of the work at hand.

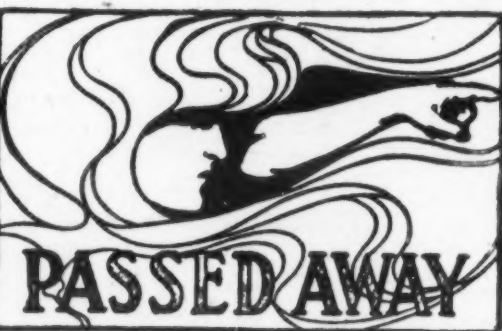
Master Paul Jones Farnum, one of the young pupils of the Faeltens Pianoforte School, of Boston, was the pianist at a recent entertainment given by the Watertown Women's Club. He played the "Dance of the Gnomes," by Whelpley, and two Humoresques by Grieg, and was accorded enthusiastic applause for his artistic performance. Miriam H. Perkins, also a Faeltens student, was the accompanist in the dramatic part of the program.

The instrumental portion of the last program given by the Organists' Guild at St. Paul's Church, Los Angeles, was offered by Arthur Alexander, of the Temple Baptist Church, who played Guilmant's Seventh Symphony and a Pastorale by César Franck, and Arthur Blakeley of the First M. E. Church of Pasadena, who played a Bach fugue, a scherzo by Le-maire, a toccata by Widor and one of his own compositions. The choir of St. Paul's Church assisted in choral numbers.

The Matinée Musicale, of Indianapolis, gave a fine program recently. Two trios for violin, piano and 'cello were perhaps the most artistic offerings of the program, as played by Bertha Schellschmidt, violinist; Adolph Schellschmidt, 'cellist, and Adelaide Carman, pianist. Mrs. George Carlon, soprano; Mrs. Mansur B. Oakes, soprano, and Mrs. Martin Refus, Jr., were the singers of the afternoon. Mrs. W. M. Rockwood and Mrs. B. H. Richardson, pianists, were heard to good advantage.

Special activity in the Midwinter musical season in Toledo, O., is due to the city's Musical Art Society. Through the endeavors of this organization the entire musical fraternity of Toledo joined together recently in a benefit concert for Toledo's new Museum of Art. The soloists were Henri Ern, violinist, and Adele Krueger, soprano. Arthur Friedheim, the Russian pianist, appeared there last week, before a large and appreciative audience, in the Y. W. C. A. auditorium, and his reception was most hearty.

At a recent reception of the Commissioner of the Land Office, Fred Dennett, and his wife, of Washington, D. C., a mu-



Morris Steinert

NEW HAVEN, CONN., Jan. 21.—Morris Steinert, founder of the M. Steinert Piano Company and collector of musical instruments, died at his home to-day, aged eighty years. He was born in Scheinfeld, Bavaria, and came to this country when fifteen years of age, obtaining the position of 'cellist with the Theodore Thomas Orchestra. Later he went to Georgia, but returned to this city in 1862. In 1892 he founded the New Haven Symphony Orchestra and for several years was associate leader with Prof. Horatio W. Parker, of Yale. In 1890 on the invitation of Princess Metternich he took to Vienna his collection of harpsichords and spinets and displayed them, lecturing on the old art of music. Later he lectured on the same subject at the World's Fair in Chicago. He owned the largest collection in the world of keyboard instruments and musical manuscripts, the greater part of which was given by him to Yale about ten years ago, and is on exhibition at the university. He founded three scholarships in the Yale School of Music. The New Haven Symphony Orchestra will play at the funeral services which will take place on Wednesday. He had ten children, five of whom survive him.

Hermann Winkelmann

VIENNA, Jan. 19.—Hermann Winkelmann, whom Wagner personally selected to

sical program was presented in the form of vocal and instrumental selections. Songs were given by Edyth Wurdeman, Julia Douglass, of Annapolis, Md.; May B. Sewell, of Massachusetts, and Margaret Alvord, while artistic piano selections were furnished by Clarine McCarty. The program was under the direction of Mme. Oldberg, who is making a specialty of drawing-room music during the social season.

A violin recital of a high order was presented in Washington, D. C., recently by Eugenie de Guerin. The program was opened with the Second Polonaise Brilliant, Wieniawski, followed by other selections by the same composer, and "Serenade Bodine," Gabriel Marie; "Gavotte," Bohn; "Meditation," Massenet, and "The Bee," Schubert. The closing number was Ries's Suite. Miss de Guerin showed both skill in technique and temperament, with smooth bowing. The artist was assisted by Ida Ewing at the piano, who also played several solo numbers. Mabel C. Latimer gave an excellent performance of "One Fine Day" from "Madama Butterfly" with Marguerite O'Toole at the piano.

Vernon Spencer introduced himself to Los Angeles as a pianist recently in a program that showed him a thoroughly competent artist. It is recalled that he has had a successful career as pianist, composer and writer. His program included about a dozen works from Beethoven, Chopin, Liszt, Schumann, Rubinstein and others. The performer demonstrated that he possesses both adequate technique and insight into the content of the compositions. Mr. Spencer was assisted by Harry Girard, who basked in the spot light through the exercise of an undeniable talent. Mr. Girard's excellent baritone was heard in a number of songs, several of which were accompanied by Miss Ouellet on the harp. The program attracted a good sized audience.

Mrs. John W. Nichols, pianist, assisted by John W. Nichols, tenor, gave a recital at the studio of Charles Lee Tracy, Carnegie Hall, New York, on Tuesday evening, January 23, presenting a program of modern French composers. Mrs. Nichols, who is a pianist of considerable attainments, was heard in a Prelude (from the Suite Bergamesque), "Claire de lune," "Reflets dans l'eau," "Reverie" and "Jardins sous la pluie," all by Debussy, and an "Etude en forme de Valse," by Saint-Saëns, which she interpreted with sympathetic feeling and fine technique. Mr. Nichols won his audience with his artistic singing of eight Debussy songs, an aria from the same composers "L'Enfant Prodigue" and four lovely songs by Pessard, Bruneau, Hahn and Saint-Saëns. These artists, who have made an especial study of the music of modern France, will repeat this program at Columbia University on April 3.

create the rôle of Parsifal at Bayreuth in 1882, died here to-day at the age of sixty-six. He was born in Brunswick and a greater part of his operatic career was spent in Vienna, where he was an idol of the populace. He was a member of the Royal Opera here until six years ago, when he was retired on a pension.

It was not until Mr. Winkelmann had grown to manhood that he discovered he possessed a voice worth cultivating. He had gone to Paris to become a piano maker, but was prevailed upon to become a pupil of Kock, at Hanover, and in 1865 made his début as a tenor at Sondershausen. It was as Nero, in Rubinstein's opera, produced at Hamburg, that he attained his first great success, and his appearance in London, where he sang *Lo-hengrin*, won him considerable distinction, which, coupled with his success at Bayreuth, caused the Royal Opera at Vienna to engage him. Mr. Winkelmann was a man of great stature and splendid voice and was at his best in rôles which called for great dramatic expression.

In May, 1884, Mr. Winkelmann was taken to America by Theodore Thomas for a series of Wagner concerts in New York, Philadelphia, Boston, Chicago and Cincinnati.

Mrs. Natalie Mannes

Mrs. Natalie Mannes, wife of Henry Mannes and mother of David Mannes, the violinist and concertmaster of the New York Symphony Orchestra, died, on January 19, at her home, No. 206 West Ninety-second street, New York. She was eighty-one years old.

Mungo R. Park

MANHATTAN, N.Y., Jan. 20.—Mungo R. Park, said to have been at one time a prominent musician of Boston, died here last night. He was a great-nephew of Mungo Park, the noted Scotch explorer. Although once wealthy, he died in want.



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

## Individuals

**Alda, Mme. Frances**—New York, Jan. 28; Baltimore, Jan. 20.  
**Althouse, Paul**—Jamesburg, N. J., Jan. 30; Newark, Feb. 4; Norristown, Feb. 6; Newark, Feb. 18; Schenectady, Feb. 21.  
**Banning, Mrs. Kendall**—Newark, Feb. 4; New York, Feb. 9.  
**Barrere, George**—St. Louis, Feb. 6; Yonkers, N. Y., Feb. 28.  
**Bauer, Harold**—Oklahoma City, Feb. 2; Columbia, Mo., Feb. 5; Hannibal, Feb. 6; Grand Forks, N. D., Feb. 10.  
**Beddoe, Mabel**—Toronto, Jan. 31; Montreal, Feb. 4.  
**Behrens, Cecil M.**—Boston, Jan. 30; New York, Jan. 31, Feb. 1, 15, 16 and March 12.  
**Belvor, A.**—New York City, Feb. 4.  
**Berry, Benjamin E.**—Northfield, Mass., Jan. 29.  
**Bonci, Alessandro**—Cleveland, Jan. 28.  
**Bispham, David**—New York, Jan. 28; Sioux City, Feb. 1; Omaha, Feb. 2; Keokuk, Ia., Feb. 5; Fort Dodge, Feb. 7; Philadelphia, Feb. 10; Danville, Ky., Feb. 12; Marietta, O., Feb. 14; Morgantown, W. Va., Feb. 15; Washington, D. C., Feb. 26; Baltimore, Feb. 27.  
**Cairns, Clifford**—Newark, Feb. 4.  
**Cheatham, Kitty**—Millbrook, N. Y., Feb. 8; Pittsburgh, Feb. 3; Chicago, Feb. 14; New York, Feb. 27.  
**Collier, Bessie Bell**—Boston, Jan. 27; Boston, Feb. 6; Brooklyn, N. Y., Feb. 23.  
**Connell, Horatio**—Reading, Pa., Jan. 30; Norristown, Pa., Feb. 6; Providence, R. I., Feb. 7; Utica, Feb. 13; Dobbs Ferry, N. Y., Feb. 29; Indianapolis, March 5; Bloomington, Ind., March 7; Greencastle, Ind., March 8; Alton, Ill., March 12; Philadelphia, March 15, 16 and 17; April 8, 9 weeks' tour with Minneapolis Symphony Orchestra.  
**Consolo, Ernesto**—New York, Jan. 31 and Feb. 7.  
**Cottlow, Augusta**—Victoria, B. C., Feb. 1; New Westminster, B. C., Feb. 2; Tacoma, Wash., Feb. 9; Rock Island, Ill., March 9.  
**Cracraft, Mary**—East Orange, N. J., Feb. 23.  
**Cumming, Shanna**—Brooklyn, Jan. 30.  
**de Gogorza, Emilio**—Auburn, N. Y., Jan. 30; Rochester, Feb. 2; Buffalo, Feb. 6; Detroit, Feb. 9; Toledo, O., Feb. 12.  
**Dufault, Paul**—Brooklyn, Jan. 30; Poughkeepsie, Jan. 31; East Orange, N. J., Feb. 23.  
**Eames, Mme. Emma**—Auburn, N. Y., Jan. 30; Rochester, Feb. 2; Buffalo, Feb. 6; Detroit, Feb. 9; Toledo, O., Feb. 12.  
**Falk, Jules**—Baton Rouge, Miss., Jan. 30; Beaumont, Tex., Feb. 2; Houston, Tex., Feb. 3; San Antonio, Tex., Feb. 5; El Paso, Tex., Feb. 7; Phoenix, Ariz., Feb. 9; San Francisco, Cal., Feb. 15.  
**Gadski, Johanna**—Minneapolis, Feb. 23.  
**Gerville-Reache, Mme.**—Newark, Jan. 27.  
**Gideon, Henry L.**—(Lecture Recitals) Boston, Jan. 30.  
**Goodson, Katharine**—Boston, Jan. 27; New York, (Bagly Musicale), Jan. 29; Carnegie Hall, New York, Jan. 30; Newark, N. J., Feb. 1; Philadelphia and West Chester, Pa., Feb. 8, 9, 10; Norfolk, Conn., Feb. 12; Providence, R. I., Feb. 13; Dobbs Ferry, Feb. 15; New York, Carnegie Hall, Feb. 18; Bryn Mawr, Pa., Feb. 20.  
**Gilbert, Hallet**—New York, Jan. 31; New Haven, Feb. 2; Brooklyn, N. Y., Feb. 4; New York, Feb. 8; Allentown, Pa., Feb. 16; Carlisle, Pa., Feb. 28.  
**Hess, Ludwig**—Minneapolis, Feb. 9.  
**Hofmann, Josef**—Carnegie Hall, New York, Jan. 27.  
**Hudson-Alexander, Caroline**—Cleveland, Feb. 8; Port Huron, Feb. 12.  
**Hutcheson, Ernest**—Staunton, Va., Feb. 2; Baltimore, Feb. 5; New York, Feb. 8 and 9; Brooklyn, Feb. 11; Baltimore, Feb. 12.  
**Jones, Pearl Benedict**—Newark, Feb. 4.  
**Kellerman, Marcus**—Carnegie Lyceum, New York, Jan. 30; Brooklyn, Jan. 31; Boston, Feb. 10 and 11; Dayton, O., Feb. 13; Chicago, Feb. 14.  
**Kerns, Grace**—Summit, N. J., Jan. 30; Englewood, N. J., Feb. 2; Newark, Feb. 4; Summit, Feb. 6; Hamilton, Feb. 19; Derby, Conn., Feb. 23.  
**Klotz, Maud**—Brooklyn, Jan. 31 and Feb. 18; Westfield, N. J., Feb. 23; New York (Plaza), Feb. 27.  
**Knight, Josephine**—Providence, R. I., Feb. 7.  
**Kubelik, Jan**—St. Louis, Jan. 28; Des Moines, Jan. 30; Cedar Rapids, Jan. 31.

**Lhevinne, Josef**—Natchitoches, La., Jan. 29; Columbus, Miss., Feb. 1; New York, Feb. 6; Toronto, Feb. 7 and 8; Baltimore, Feb. 9.  
**Maconda, Charlotte**—Hippodrome, New York, Jan. 28.  
**Martin, Frederic**—Providence, R. I., Feb. 7; Brooklyn, N. Y., Feb. 8; Northfield, Mass., Feb. 12; Concord, N. H., Feb. 15; Wilmington, Del., Feb. 19; Baltimore, Feb. 23; Vineland, N. J., Feb. 26; Indiana, Pa., Feb. 27; Edinboro, Pa., Feb. 28; Wilmington, Pa., Feb. 29.  
**Maverick, Laura**—Carnegie Hall, New York, Jan. 28.  
**Miller, Christine**—New Britain, Conn., Feb. 1; New York, Feb. 2; Brooklyn, Feb. 3; Toronto, Feb. 7 and 8; Des Moines, Feb. 12; Racine, Wis., Feb. 13; Wausau, Feb. 14; Milwaukee, Feb. 15; Appleton, Feb. 16; St. Paul, Feb. 18; Denver, Feb. 20; Louisville, Ky., Feb. 23; New York, Feb. 28; Dobbs Ferry, N. Y., Feb. 29.  
**Nordica, Mme. Lillian**—Brooklyn, N. Y., Jan. 28.  
**Ornstein, Leo**—Brooklyn, N. Y., Jan. 28; Mt. Holyoke, Mass., Jan. 30; New Haven, Conn., Feb. 6; Paterson, N. J., Feb. 19.  
**Parlow, Kathleen**—Washington, Jan. 27; Raleigh, N. C., Jan. 29; New York, Jan. 31, Feb. 1 and 4; Philadelphia, Feb. 5; New York, Feb. 7 (Hotel Astor); Metropolitan Opera House, New York, Feb. 11; Hartford, Conn., Feb. 26; Waldorf Astoria, New York, Feb. 28.  
**Platt, Richard**—Boston, Jan. 30; Boston, Feb. 14; Nashua, N. H., Feb. 19.  
**Potter, Mildred**—York, Pa., Feb. 6; Passaic, Feb. 15; Newark, Feb. 18; Derby, Feb. 20; Lindsborg, Kan., March 30 to April 7 (Lindsborg Festival).  
**Riker, Franklin**—New York (Hotel Astor), Jan. 30; New York, Belasco Theatre, Feb. 27.  
**Rogers, Francis**—Orange, N. J., Jan. 27; Andover, Jan. 29; Boston, Jan. 30; Flushing, Feb. 5.  
**Ropps, Ashley**—New York, Jan. 28; Jamesburg, N. J., Jan. 30; Brooklyn, Feb. 15.  
**Ryder, Theodora Sturkow**—Monmouth, Ill., March 2; Lincoln Centre, Chicago, March 5; Oak Park, Ill., March 15; Chicago, March 24.  
**Shattuck, Arthur**—Neenah, Wis., Jan. 30.  
**Spalding, Albert**—Hippodrome, New York, Jan. 28.  
**Spross, Charles Gilbert**—Paterson, N. J., Jan. 28; Washington, Jan. 29-30; Poughkeepsie, Jan. 31; New York, Feb. 1 and 3.  
**Szumowska, Mme.**—Boston, Jan. 27; New York, Feb. 20.  
**Thompson, Edith**—Boston, Feb. 3; Haverhill, Mass., Feb. 13.  
**Tollefsen, Carl H.**—Westfield, N. J., Feb. 23; Hoboken, Feb. 11; Brooklyn, Feb. 14.  
**Tollefsen, Mme. Schnabel**—Westfield, N. J., Feb. 23; Hoboken, Feb. 11; Brooklyn, Feb. 14.  
**Van Hoose, Ellison**—Vancouver, B. C., Jan. 27; Seattle, Wash., Jan. 28, 29, 30, 31; Boise City, Idaho, Feb. 2; Salt Lake City, Feb. 3; Denver, Feb. 5, 6, 7; Colorado Springs, Feb. 8; Pueblo, Feb. 9; Wichita, Kan., Feb. 10; Oklahoma City, Feb. 11; Ft. Smith, Feb. 12; Joplin, Mo., Feb. 13; Springfield, Mo., Feb. 14; Kansas City, Feb. 15, 16, 17; Topeka, Feb. 19; St. Joseph, Mo., Feb. 20; Lincoln, Neb., Feb. 21; Omaha, Feb. 22; Sioux City, Ia., Feb. 23; Albert Lea, Kan., Feb. 26; Lacrosse, Wis., Feb. 27; Dubuque, Ia., Feb. 28; Cedar Rapids, Feb. 29; Davenport, Ia., March 1; Burlington, March 2; Quincy, March 3; Gobsburg, Ia., March 5; Peoria, Ill., March 6; Detroit, March 6.  
**Wells, John Barnes**—Williamstown, Mass., Jan. 30; New York, Feb. 1 and 10.  
**Whitney, Myron W.**—Brooklyn, N. Y., Jan. 28.  
**Wilson, Gilbert**—Pittsburgh, March 1.

## Orchestras, Quartets, Choruses, Etc.

**American String Quartet**—Boston, Jan. 29; Cambridge, Feb. 8 and 15.  
**Barrere Ensemble**—St. Louis, Feb. 6; Yonkers, Feb. 28.  
**Boston Symphony Orchestra**—Buffalo, Jan. 30; Providence, R. I., Feb. 13; Carnegie Hall, New York, Feb. 22, 24.  
**Cincinnati Symphony Orchestra**—Cincinnati, Jan. 28; Chicago, Feb. 7-8; Milwaukee, Feb. 9; Pittsburgh, Feb. 20; Dayton, Feb. 21; Columbus, Feb. 22; Cleveland, March 6; Detroit, March 7; Toledo, March 8; Dayton, March 19; Pittsburgh, March 20; Columbus, March 21.  
**Gamble Concert Co.**—Jackson, Miss., Jan. 27; Galveston, Tex., Jan. 30; San Antonio, Feb. 1; San Marco, Feb. 3; Carlsbad, N. Texas, Feb. 6.  
**Kneisel Quartet**—Chicago, Jan. 28; California, Pa., Jan. 29; University Club, New York, Jan. 31; Newark, N. J., Feb. 1; Baltimore, Feb. 2; New York, Feb. 4; New Haven, Conn., Feb. 5; Bridgeport, Conn., Feb. 6; Brooklyn, N. Y., Feb. 8; Princeton, N. J., Feb. 9; Greenwich, Conn., Feb. 10; New York, Feb. 13; Montreal, Feb. 15; Chicago, Feb. 17; St. Louis, Feb. 19; Joplin, Mo., Feb. 20; Oklahoma City, Feb. 22; St. Joseph, Mo., Feb. 23; Kansas City, Feb. 24; Chicago, Feb. 25; Lafayette, Ind., Feb. 26;

**Columbus, O., Feb. 27; Cincinnati, O., Feb. 29.**  
**Manhattan Ladies' Quartet**—Delaware, Feb. 8; Chicago, Feb. 13; St. Louis, Feb. 16 to 19.  
**Mendelssohn Choir of Toronto**—New York, Feb. 27, 28.  
**Minneapolis Symphony Orchestra**—Minneapolis, Jan. 28; Sheboygan, Wis., Jan. 29; Neenah, Wis., Jan. 30; Appleton, Wis., Jan. 31 and Feb. 1; Minneapolis, Feb. 4, 9, 11, 16, 18, 23, 25; Mankato, Minn., Feb. 26; New Ulm, Minn., Feb. 27; Faribault, Minn., Feb. 29.  
**New York Philharmonic Orchestra**—Carnegie Hall, New York, Feb. 1, 2, 4, 8, 9, 15, 16, 18, 29.  
**New York Symphony Orchestra**—Century Theater, New York, Jan. 28; Feb. 2, 4, 11, 18.  
**Philadelphia Orchestra**—Philadelphia, Jan. 27.  
**Russian Symphony Orchestra**—Carnegie Hall, Jan. 27, 28; Feb. 10, 11.  
**San Francisco Symphony Orchestra**—Feb. 2, 16, and March 8.  
**Sinsheimer Quartet**—New York, Feb. 4.  
**St. Louis Symphony**—St. Louis, Jan. 27.  
**Thomas Orchestra**—Chicago, Jan. 27; Carnegie Hall, New York, Feb. 27, 28.  
**Tollefsen Trio**—Carnegie Lyceum, New York, Jan. 30.  
**Young People's Symphony Concert**—Carnegie Hall, Feb. 10.  
**Volpe Symphony Orchestra**—Carnegie Hall, New York, Feb. 20.

## EDDY ORGAN RECITAL

## New Compositions Played in Hartford by New York Artist

HARTFORD, Conn., Jan. 20.—Clarence Eddy, the New York concert organist, and his talented wife, the contralto soloist of the Mount Morris Baptist Church, New York, were heard in a recital last night, when Mr. Eddy played an unusual and enjoyable program on the new organ of the Asylum Hill Congregational Church, and Mrs. Eddy sang a number of songs.

Mr. Eddy's own composition, a Prelude and Fugue, founded on the hymn, "Old Hundred," was his opening number, and both the composition itself and the work of Mr. Eddy were admirable. Edward F. Johnson's "Evensong"; Albert Renaud's "Angelus"; Crawford's Toccato in F, and Jean Sibelius's "Finlandia" showed the new organ to its best advantage and stamped Mr. Eddy as a master at the instrument. The Sonata in C Minor, a composition by Ralph L. Baldwin, organist of the Fourth Church here, was played by Mr. Eddy following the "Vorspiel," by Wagner; Kate Ockleston Lipka's "Berceuse" and Giuseppe Ferrata's "Wedding March." Mr. Baldwin has dedicated his new work to Mr. Eddy, and more than ordinary interest was taken in the artist's portrayal of the composition, which was little short of brilliant. Mrs. Eddy was cordially received, and the generous applause which followed each of her numbers called for many encores.

## LECTURE ON "PELLEAS"

## Olin Downes Discusses Debussy Opera, Aided by Mme. Maeterlinck

BOSTON, Jan. 22.—The second of the Boston University series of lectures on the opera now being given by John P. Marshall, head of the music department, and Olin Downes, was that in Jacob Sleeper Hall on Saturday afternoon, the 20th. Mr. Downes discussed Debussy's "Pelleas et Melisande" and Mme. Georgette Leblanc-Maeterlinck intoned a passage from the third act of the opera and recited the entire first scene. She did this admirably and was most enthusiastically applauded.

Mr. Downes spoke of the origins and the developments of the art of Debussy and Maeterlinck; of their singularly intimate relations as regarded their viewpoints of life and art and the strange coincidence of their appearance in a material age at exactly the same time. Mr. Downes further outlined the various scenes of the drama, then described Debussy's score and illustrated its contents with the aid of Charles Strony, assistant conductor at the Boston Opera House and an admirable pianist. Mr. Strony played several of the most important motives, then the prelude to the first scene and the orchestral interludes which bind the scenes of the first act of the opera together. The hall was crowded to its capacity.

## Clifford Cairns Wins Albany's Favor

Clifford Cairns, the basso, appeared on January 16 with the Albany Musical Association, Arthur Mees, conductor, in Beethoven's C Mass and an offertory solo. Mr. Cairns sang with intensity of vocal power and proved his fitness for oratorio work. Especially in the more majestic passages did he impress the audience with the force and depth of his singing.

## MME. SZUMOWSKA ON ART OF THE MASTERS

## "Lesson Recital" on Beethoven, Schumann and Liszt That Combined Instruction and Entertainment

BOSTON, Jan. 20.—Antoinette Szumowska, the pianist and teacher of this city, gave the second of her lesson recitals in Steinert Hall on the afternoon of the 18th. Mme. Szumowska's program consisted of Beethoven's Sonata, op. 18, in D major; Schumann's little tone-pictures, "Papillons," and Liszt's Sixth Rhapsody. Mme. Szumowska's lesson recital was not only an explanation of various technical problems presented by music under discussion, but an interesting discourse upon the characteristics of the art of each composer, their tendencies as allied to the periods in which they appeared, and an explanation of the various origins of the technic of each master.

The technic of the composer is no less a creation of his own than his melodic phrases. The vital artistic idea makes its own technic, as inevitably as the stream wears its own channel. Beethoven's influence upon music was epoch-making. "A colossal personality," said Mme. Szumowska, "an intellectual giant, he can be compared only with the greatest exponents of other arts, such as Michael Angelo and Shakespeare." The style of Schumann, certainly one of the most individual of composers for the piano, was then discussed. Few composers succeeded to such an extent in expressing their every whim on the instrument. Schumann excelled in small forms, in which he broke away entirely from the classic formulas laid down by Haydn and Mozart, and elaborated by Beethoven.

By playing the "Papillons" Mme. Szumowska demonstrated very happily the most characteristic elements of Schumann's piano music, the piquant rhythms, the passages of free "tempo rubato," the new wealth of pedal effects. Finally, in Liszt's 6th Rhapsody, it was seen that some of the most dazzling technical feats, if attacked with common sense and science, could be conquered with a comparatively little amount of muscular effort. The lesson recital was well attended and the audience was very appreciative. O. D.

## OWN COMPOSITIONS PLAYED

## Heinrich Gebhard's Performance of His New Work Wins Boston Applause

BOSTON, Jan. 22.—A recital of interest to Boston music lovers was given to-day when Heinrich Gebhard, pianist, played the following program before a large and appreciative audience:

Prelude and Fugue, B flat Major (from "Well-Tempered Clavichord"); Bach; Prelude, Aria et Finale, Cesar Franck; Valse, Op. 42, Chopin; "Des Abends," Schumann; "Danse Caracteristique," Tschaikowsky; Intermezzo, Etude Melodique, Gavotte, Gebhard; "Liebestraum," No. 3, Liszt; "Hungarian Rhapsody," No. 12, Liszt.

Mr. Gebhard's opening number, the Prelude and Fugue, B flat Major, was played in an artistic manner. He has tonal fullness with a nicety of shading and expression, and at once proclaims himself an artist of fine attainments. In his Chopin number, Valse, op. 42, Mr. Gebhard brought out the melody in a broad, effective manner, and in the Tschaikowsky "Danse Caracteristique" he displayed good technic, brilliant and clean-cut.

Particular mention must be made of his brilliant performance of his own compositions—Intermezzo, Etude Melodique and Gavotte. This is the first time these compositions have been heard in Boston, and they merited the great applause they received. Here we find the rare combination of composer and virtuoso.

In his Liszt numbers, "Liebestraum," No. 3, and the "Hungarian Rhapsody," No. 12, Mr. Gebhard played as only a true artist can. He responded to an encore to the last Liszt number by playing "En Courant," Goddard. A. E.

## Tina Lerner's Success with London Orchestra.

LONDON, Jan. 13.—Tina Lerner, the Russian pianist, who goes to America next season for a third tour, under the management of Loudon Charlton, has met with remarkable success in England. Her recent appearance as soloist with the London Symphony Orchestra under Sir Edward Elgar was a veritable triumph. The press was unanimous in placing her as one of the foremost artists before the public. Other engagements Miss Lerner will fill in the future are at Bournemouth, where she will play the Tschaikowsky Concerto in B flat minor; at the London Ballad Concerts at Middlesbrough and at Hartlepool.

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